NEW LOOK ISSUE

DDWRPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 5

"DOCUMENTS FOR THE FUTURE" ADVENTURE MODULE
"PLANET OF THE BROKEN" ADVENTURE MODULE
ONE DIE TO RULE THEM ALL - GREATEST SCI-FI FILMS
CHICAGO TARDIS 2010 CON REPORT
and MORE...

EDITOR'S NOTES

Welcome to our new look issue!

Well, we have not changed that much in our fanzine but we did update a few items to improve our presentation. We have a new main logo to match the current series logo, as well as a new die logo that will appear at the end of our articles, to let readers know that the article they are reading is wrapping up. Thanks to the efforts of one of our ardent supporters for creating these for us!

This issue has some great items in it for our readers. The article "One Die to Rule Them All" is a follow on from our poll in Issue #2, and comes with a lot of charts that we think many players will enjoy, and would allow players to convert the *Doctor Who* RPGs to a percentile system if desired! Our article on the Chicago TARDIS 2010 *Doctor Who* convention should also be a fun read. It was here that some of the DDWRPG staff and writers were able to do a panel on *Doctor Who* role-playing games. We were also able to be part of running an adventure using the new Cubicle 7 rules. The convention was a brilliant event and we hope that our readers support the con. Our article on "The Greatest Sci-Fi Films" grew beyond our expectations as we surveyed those films that we felt were indispensable to having a great background in science fiction film. We encourage our readers who have not seen all the films in our list to give them a watch. Obviously not every film will be everyone's cup of tea, but watching them should broaden anyone's horizons. We also have a look at time management for Game Masters. Making sure that games start and end on time is key to a good gaming experience especially when players have responsibilities outside the game. Hopefully we can give you a few tips to help you out.

We are always looking for new contributors, so if you want to be a part of our team, contact us at the following address: seidler@msoe.edu .

We hope that you enjoy this issue and that it adds to your gaming and *Doctor Who* enjoyment. Remember to send us your comments, articles and submissions.

-Nick "Zepo" Seidler

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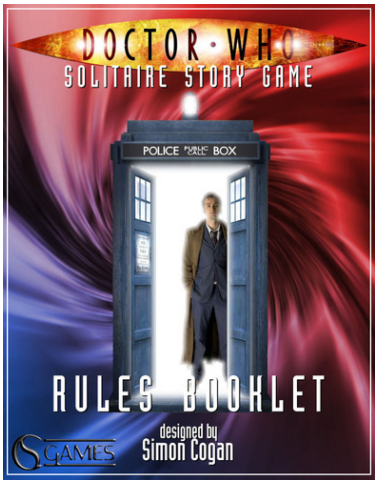
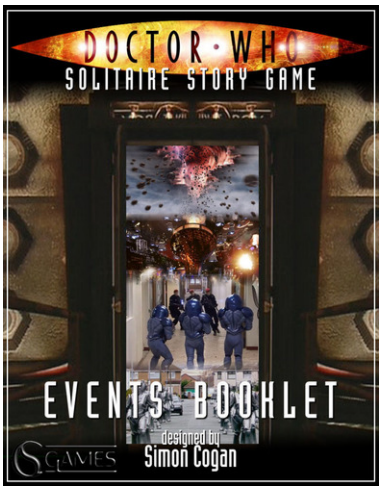
MAGE IS THE MILWAUKEE SCHOOL OF ENGINEERING'S (MSOE) SCIENCE FICTION, GAMING, ANIME' AND CHESS CLUB. IT COMBINED THE SCHOOL'S ORIGINAL *DOCTOR WHO* CLUB ("The Time Engineers") WITH THE GAMING CLUB ("The Gaming Association") AND ADDED ANIME'. THE NAME ORIGINALLY WAS AN ACRONYMN THAT STOOD FOR "MSOE ANIME AND GAMING ENTHUSIASTS" BUT WHEN THE UNIVERSITY'S CHESS CLUB FOLDED AND WAS ABSORBED BY MAGE, THE CLUB'S ACRONYMN SIMPLY BECAME THE NAME. THE CLUB HAS SUPPORTED THE DDWRPG *DOCTOR WHO* RPG CAMPAIGN FOR THE PAST 13 YEARS!

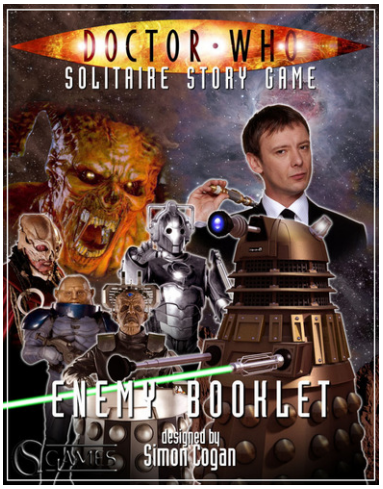
DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES - A DOCTOR WHO FANZINE is published by the Earthbound TimeLords © 2010. Issue #5 published 10 December 2010. The fanzine is published for the purpose of review and enhancement of the Doctor Who television program and its related Doctor Who role-playing games and is FREE. 'Doctor Who' and related photos are copyright to the BBC, and no infringement of their (or anyone else's) copyrights is intended. Articles are copyright of their respective authors. Support the BBC and the program. Contact the Earthbound TimeLords at seidler@msoe.edu . Print Run is Electronic.

This issue of the fanzine is dedicated to the members of MAGE, the science fiction, gaming, anime and chess club at the Milwaukee School of Engineering who have been active players in our ongoing Doctor Who RPG campaign from 1997 until present. Thanks to all of the players that were and are a part of our continuing campaign.

REVIEW: THE DOCTOR WHO SOLITARY STORY GAME







THE GAME'S FOUR CORE BOOKS

3½ of 5

FAN–MADE SOLO PLAY RPG GAME
FREE DOWNLOAD
DOWNLOADABLE AT: http://www.boardgamegeek.com

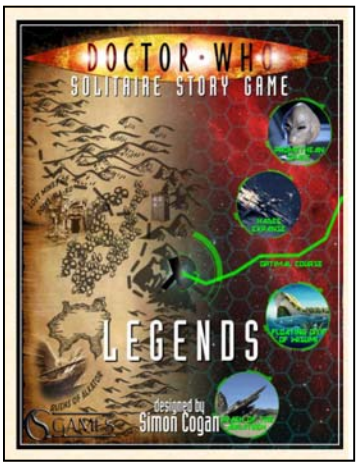
If one is going to look for a unique gaming experience, and wants to play a game all by themselves, an item that you might find interesting is the fan-made *Doctor Who Solitary Story Game* by Simon Cogan. First of all, this game is completely free to those that are interested and it is available on-line as a download. It is not an official product, but if it was, it would be a great start!

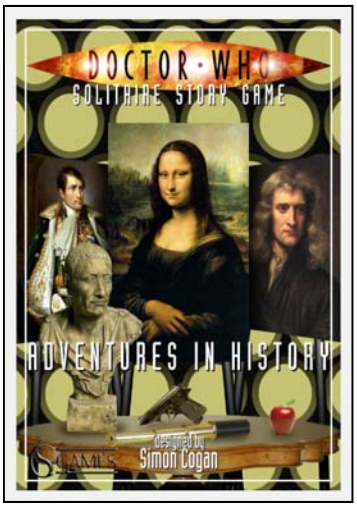
The concept of the *Doctor Who Solitary Story Game* is a bit like a choose-your-own-adventure book, except that the game comes in four general books (the Rules Booklet, the Events Booklet, the Adventure Booklet, and the Enemy Booklet – all pictured on the left). Rather than make only a single decision at each juncture, the game is played in turns. In each turn, the player follows a set order of play to include an Action, then usually an Encounter, and sometimes some Fighting. As each of these stages of a turn happens you are referred to a specific paragraph that can be found in one of the game's four main books, and often you have to roll 2d6 to determine the outcome of certain situations that happen. After the turn is finished, the player than begins the next turn and follows the game pattern over again, as they try to solved the mystery or adventure at hand. As a player follows the instructions of the paragraphs, and makes their way through the free-form story, they may acquire new equipment, allies, or companions. By the end, you may find yourself having defeated the villains or having been thwarted in your attempt.

The game's realization is a bit of a mixed bag. The game looks great and has wonderful cover artwork. Inside the images are nice and the layout clear and easy to focus on. However, when we first tried to play the game using the instructions in the rule book, we got a bit lost as to what we were supposed to do. It can sometimes be hard to understand where to start or where to go, as the game directs one to different paragraphs in different books to follow the story arc. Understanding what to do in a turn and how to proceed with play is not completely self-evident. Reading just the basic rules at the start of the Rules Booklet did not help us enough to understand the game at first read. However, once we downloaded the Example of Play, we were able to catch on to how the game's story telling style works, and proceed through a game. The example of play really should be a part of the Rules Booklet proper. It is invaluable for enjoying the game.

It does take some time to get used to the coding system for each book. For example e230 means paragraph 230 in the Events Booklet, but there is also an Enemy Booklet (which obviously also starts with the letter "e") so that was confusing as there were a number of times we could not remember which book to go to. The Enemy Booklet's paragraphs actually start with the letter "v". If this is the case why not simply call it the "Villains Booklet" and avoid the confusion? Sure, we know that Daleks are monsters not villains, but in a story based game such as this every indicator that helps one through the story, rather than breaking up the pace by making one look for the right book, makes the game flow and play better. At the very least, perhaps a large letter in the right hand corner of each booklet's cover would quickly remind us which paragraphs are inside each booklet.

Also hard to follow was that paragraphs in each booklet start with different numbers. For example, all Adventure Booklet paragraphs are numbers that are in the





SOME OF THE SUPPLEMENTS

400s (Rules Booklet paragraphs are in the 300s, Events Booklet paragraphs are in 000s, and Enemy Booklet paragraphs are in the 500s). We could not figure out why the numbering was so spread out, especially since the paragraphs each start with a letter designator for the book anyway. Every adventure is started in the TARDIS on the first page of the of the Adventure Booklet at paragraph a400. This was confusing in two ways: first, the game itself does not start in the core rule book, and secondly it starts at the number 400. Why not have the first paragraph of every adventure start in the rule book (where most players will start their understanding of the game), at the first paragraph of play (thus r001 seems the logical place for every game to begin and branch out from). It would have made more sense, and been easier to follow if each booklet simply started with its letter and then a simple number starting with 001 and building on after that. Because the numbers were so high as we began, we were not sure if we had missed something, as the logic of the paragraph numbering did not quite make sense.

As for the game itself, it really depends on how imaginative you are as a player as to how interesting the game really is to you. As you move from paragraph to paragraph through a solo adventure, each paragraph gives you an idea of what happens in that juncture of the story. However, to allow the game to be flexible, each paragraph is somewhat generic and does not overly give you a lot of detail, just a general idea of what has happened. For instance you may meet a companion such as Sarah Jane Smith but exactly what details happens in your encounter (the drama of meeting her just as we saw in "School Reunion") is absent, but the general points of who she is and how she helps you (by giving you more points towards a victory over a baddie or by directing you to new equipment that will help solve the adventure) are included. Thus a player must use their own imagination to think about how the details of an encounter might happen, and then move on using the game mechanic to try to solve the plot at hand. The same is true for some of the other encounters of villain interactions—the player has to fill in the details of exactly how the story itself unfolds. As such, the game is hard for some first time players to follow, especially if they are used to more details of how encounters unfold (because of their role-playing experience or choose-your-own-adventure reading experiences).

With the numerous constructive criticisms this review has already given, one might expect us to say that the game is choppy and occasionally hard to follow—and this is true. One might also expect us to say that the game is not worth the effort—but then you would be wrong. Completely wrong. *The Doctor Who Solitaire Story Game* is actually quite brilliant once a player is able to sort out how to follow the game! In step by step fashion the game allows a player to create their own adventure and follow it from beginning to end. The dice rolls in the game, and the fact that a player tracks their points as they go, ensures that no two adventures are exactly the same! As we play tested the game for this review, we tried to recreate the exact circumstances of one of our adventures by making the same choices, but were unable to exactly follow the same path. This was interesting and exciting to us, and felt a lot like a standard role-playing game in which every game is unique. The random tables that are found during play ensure that players do not always meet the same villains, assistants, or get the same equipment with which to solve the adventure at hand.

The game's play is quite fulfilling once, as a player, you choose the right actions, and gain the proper equipment or assistance to overcome the villains. We recommend writing down exactly what happens as the game unfolds, just like in the Example of Play, to keep track of the story, as this helps you keep the adventure in perspective and helps you keep your points straight as well. There is a Character Sheet that one can download which helps one keep track of play in this fashion. This is another free supplement that we recommend.

As serious tabletop *Doctor Who* role-playing gamers, we actually found another use for the game as well. We thought it was an excellent Game Master resource for generating random adventures for our standard RPG sessions. If a GM is ever short of plot ideas in a *Doctor Who* universe, playing an adventure with the *Doctor Who Solitary Story Game* will be a double pleasure. It allows the GM to play through their own solo adventure and randomly generate a plot and story that they can then recycle and play as a tabletop adventure with their gaming party. Obviously in the following tabletop game the players may make their own choices and solve the adventure in their own way, but the GM will have the adventure outline all together and understand the plot's arc. This is perhaps the best random plot generator for any RPG, let alone *Doctor Who*, that we have ever seen, and thus we have to commend the author and those that have supplemented the effort for the results.

One of the other things that we really liked about the game is that the writers have extensively supported the system by creating numerous supplements for it. As of the time we wrote this review there have been four classic expansions of the game that were made (for Doctors one through four), as well as special supplements such as quick reference adventure cards, item (equipment) cards, and companion cards. Special supplements that focus on historical adventures, friends, and legendary adventures have also been made. There are also special supplements that featured a look at the 2009 Specials ("The End of Time") and also a newly updated "The Eleventh Hour" supplement featuring the newest Doctor. In all, the range is very well supported and we hope to see more in the range, at least completing the classic series supplements to include all of the classic Doctors. There is so much potential for this great system.

SOME MORE SUPPLEMENTS

Overall, our assessment of the *Doctor Who Solitary Story Game* is that it could easily be a commercial product if it were refined a hair more, and the logic of where to go from book to book was easier to follow. The game is still a little bit rough around the edges but once a player gets into an adventure and grasp's the game's mechanics, a whole wide world of adventure awaits the imagination! We also see this is an excellent support piece to a standard *Doctor Who* RPG as a product that helps one generate adventure ideas. We know that we started this review a bit heavy on the constructive criticism, but we did so for two reasons. We know that first time players will bring up exactly those critical points and we want to prepare players for what to expect, and secondly, we enjoyed the game so much that in being prepared for these points, we hope that others will be willing to try the game and get the most out of what really is an outstanding effort on the part of the authors. With near limitless replayability, the *Doctor Who Solitary Story Game* is a worthy effort and one we really recommend! Don't wait...

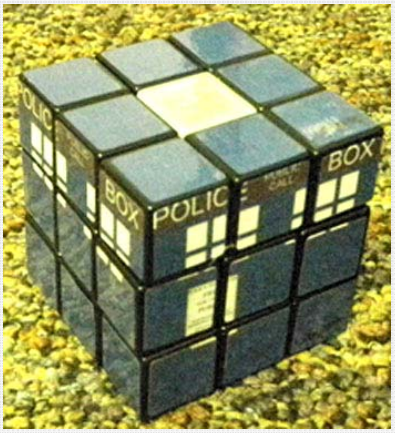
The Doctor Who Solitary Story Game can be downloaded for free at:
http://www.boardgamegeek.com/boardgame/42142/doctor-who-solitaire-story-game

3½ out of 5 TARDISes.

THE PERFECT GIFT FOR ANY DORKBOMBER

We found an image on-line of this home-made *Doctor Who* themed Rubik's Cube. Now that we are nearing the holidays, this might be that very simple gift that you can make for that someone special that has almost everything *Doctor Who*. You can buy stickers for a Rubik's cube or make your own using printing labels. A Rubik's cube itself only runs about $7 so it would a rather cheap gift. After all, homemade and personal gifts are the best and this will please any *Doctor Who* fan.

It can be made using the sticker guide cut-outs that can be found free at:
http://blue-storm-spirit.deviantart.com/art/TARDIS-Cube-glow-in-the-dark-170362757



DOCTOR WHO-ADVENTURES IN TIME & SPACE FORUM

There is a great place to go on-line to get news, information, and ideas for Cubicle 7's *Doctor Who-Adventures in Time & Space: The Roleplaying Game* RPG. Nicknamed the DWAiTS Forum it can be found at:

http://dwaitas.proboards.com/index.cgi

We give the forum high marks for its positive offerings and discussions regarding the new Cubcilce 7 RPG (as well as other games too). The DWAiTS Forum has been a great place to get information on the *Doctor Who* game, and is a great place for gamers to share their ideas. Our favorite thread and download so far has been the compiled article download which includes all of the adventure seed ideas, character ideas, gadget ideas and so on that have been posted compiled into a single download. The file also gets updated regularly. Check out the great set of combined resources at:

http://dwaitas.proboards.com/index.cgi?board=writeups&action=display&thread=251&page=2

It was nice to see that members of the forum recently discovered our fanzine and we seem to have gotten some positive feedback. We recommend that our readers check out the forum for an expanded DWAiTS experience.

DOCTOR WHO FOR THE iPAD and iPHONE

News has just hit that a new *Doctor Who* game is being released for the iPad and iPhone and will be called "Doctor Who—Mazes of Time" The game should be ready before Christmas and will be developed by Dundee, Scotland-based developer Tag Games. Whether the game will make it to the USA has yet to be seen, but as it is an app for the popular iPad/iPhone it should be available on-line and available via the net.

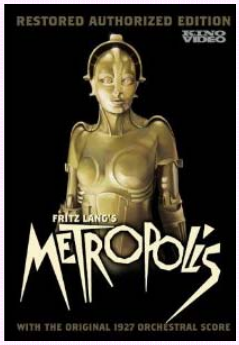
THE GREATEST SCI-FI FILMS

A group of our staff were sitting around before one of our *Doctor Who* gaming sessions and we started talking about science fiction films that we felt were under-rated. This turned into a discussion about sci-fi films that we felt everyone should see at least once because of how strong the film was. There was debate about what constituted a sci-fi film: should horror films based on sci-fi be included (yes), would we accept fantasy films even though they could be an alternate reality (no, as much as we love them (poor *Harry Potter* and *Indiana Jones*)), should we include remakes (yes, especially if they were better than the originals—a rarity), should we include animated films (no), and are we including TV movies, shows or series (no—that's another article)? We also said, "No *Doctor Who*."

After a bit of back and forth debating on our criteria, which was never truly concretely set, we decided to start listing those films that we felt were indispensible films to watch to have a solid basis in sci-fi film, as well as those movies that we considered greats though perhaps not as many people have seen them as should have. Films and their settings often give Game Masters great ideas to use in their adventures, and our own campaign has often featured modules in the settings of these films or directly borrowed plots or elements from some of them. For instance, our TARDIS crew regularly has adventures in the *Star Wars* and *Aliens* universes. We encourage GMs to use plots, or settings, or tech items from these films for their own modules as appropriate.

We hope that our readers take the time to watch some of those films that they have not seen or take the opportunity to revisit and perhaps reevaluate a film that is listed that they have seen. Understanding that the concepts of science fiction are often timeless and build on one another, we decided to present our list in order of release. We hope you enjoy our list, and try the movies you have not seen.

THE FIRST MEN IN THE MOON - (1919) Silent and b&w. Based on an H.G. Wells novel, this short film is really the first science fiction film. The film featured all of the trappings usually associated with the genre: spaceships, beautiful women, alien moon men, and advanced special effects (at least for its time—though many are still used in film today in refined form). Best remembered for the shot in which the rocket lands in the eye of the man in the moon.

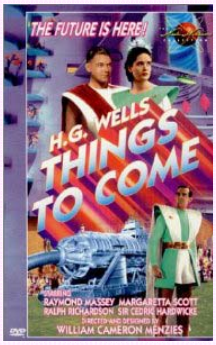


METROPOLIS - (1927) Silent and b&w, German. Perhaps the most influential sci-fi film. The beginning of dystopian sci-fi and social commentary in the genre, in a story about the plight of the workers versus the wealthy industrialists. Add a mad scientist with a cybernetic hand, robot replicants, and a future city design that still hold up, and you have an undeniable classic. Its themes are as relevant today as they were in the 1920s (perhaps more so). A new restored edition, with over 20 minutes of newly found footage from Argentina, was just released, helping restore the movie to its most complete version yet. A triumph of story and design, it's hard to describe its influence without seeing it.

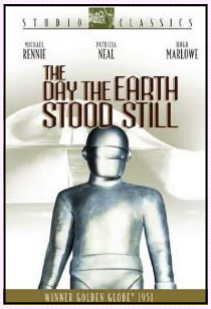
FRANKENSTEIN - (1931) b&w. Based on what is considered to be the first sci-fi novel by Mary Shelley. A story about organ replacement and science being able to recreate life. Often thought of as only a horror movie and the start of the monster movie genre, this is sci-fi at its early crossover best. Thomas Edison filmed an adaptation in 1910, but this Universal "talkie" film, is the classic.

KING KONG - (1933) b&w. Classic tale of the of exploration and the discovery of an over-sized gorilla. Themes of freedom and exploitation are often missed for the monster and effects. Ignore the 1978 or 2005 derivative versions and enjoy the original and its brilliance.

THE BRIDE OF FRANKENSTEIN - (1935) b&w. Few sequels are as strong as the original, but here is one of the few on our list. Dr. Pretorius wants to continue Dr. Frankenstein's experiments but this time reanimate a woman. Classic sci-fi often thought of only as horror.



THINGS TO COME - (1936) b&w. The only film that H.G. Wells wrote while he was alive. A great film about visitors from space coming to a post-apocalyptic Earth to possibly save mankind. The costumes and design has influenced post-apocalyptic films and sci-fi since. Worth at least one viewing to see Wells do cinema.



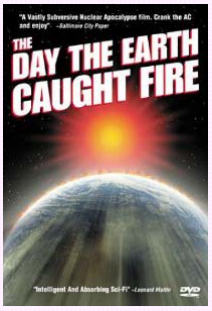
THE DAY THE EARTH STOOD STILL - (1951) b&w. For god's sake not the 2008 Keaunu Reeves remake that re-wrote the story and bombed. Watch the original, about visitors that come from space and warn us about our own self-destructive nature in the nuclear age. An improved take on the similarly plotted *Things to Come*.

GOJIRA (aka **GODZILLA**) - (1954) Japan. Often thought of as simply a man-in-suit monster movie, the original Gojira is an excellent anti-nuclear tale that warns of the danger of unchecked scientific ambition. This film has held up better than many from the same era.

FORBIDDEN PLANET - (1956) A space patrol encounters a scientist, his beautiful daughter, and his multi-function robot on a near empty planet. The scientist has discovered the remnants of an alien civilization and their technology. However, will the group's dreams actually destroy them?

INVASION OF THE BODY SNATCHERS - (1956) People are being replaced one at a time by an alien threat that has come to Earth in strange plant-like pods. The story plays on paranoia and was a great allegory to the communist threat that worried people at the time. The film involved the viewers directly, as a character breaks the fourth wall looks directly into the screen and tells the audience, "They're here already! You're next! You're next!" Could the aliens (or communists) be right next to us?!

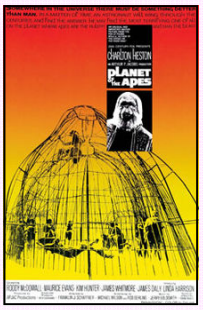
THE TIME MACHINE - (1960) The classic take on H.G. Wells' time travel story of what a man experiences as he moves forward through time to discover that the world has radically changed, and not for the better. The film was horribly remade in 2002.



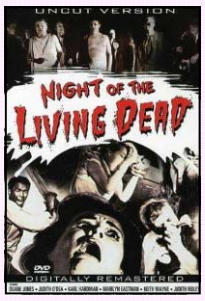
DAY THE EARTH CAUGHT FIRE - (1961) monochrome, UK. A warning tale of man's uncaring pursuit of science and race for weapon superiority gone wrong. A reporter recalls the events that unfolded leading up to a plan to save the planet Earth. But will it work…

DIRECTED BY FRANCOIS TRUFFAUT
FROM THE WORLD FAMOUS NOVEL BY RAY BRADBURY
What if you had no right to read?
Fahrenheit 451

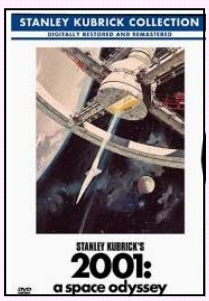
FAHRENHEIT 451 - (1966) Ironic that the film, which supports the pursuit of reading (as opposed to films), is so effective at demonstrating the horror of an oppressive government that has outlawed books. Based on Ray Bradbury's excellent book, and superbly double acted by the cast.



PLANET OF THE APES - (1968) Strong film based on the French book. The film that effectively warns of man's self-destructive impulses with one single pull-back shot of the Statue of Liberty. Just say NO to the worst-ever remake (made in 2001).



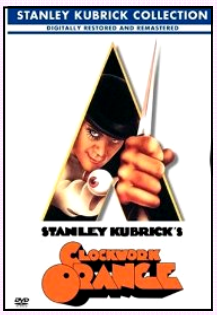
NIGHT OF THE LIVING DEAD - (1968) b&w. The original George Romero zombie film blames space radiation for the undead's reawakening thus making this a sci-fi series. The start of many a zombie film, the plot and realization is brilliant. The 1990 color remake has its own value, but is not worthy of this list.



2001: A SPACE ODYSSEY - (1968) Spanning all of man's evolution, until he takes the next step. This film predicted the commercialization of space, orbiting space stations, and warned of the dangers of unchecked artificial intelligence. It redefined sci-fi.

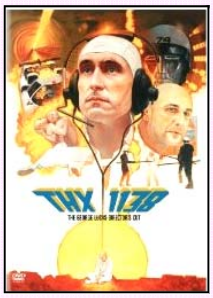
The bizarre world you met in "Planet Of The Apes" was only the beginning...
WHAT LIES BENEATH MAY BE THE END!
BENEATH THE PLANET OF THE APES

BENEATH THE PLANET OF THE APES - (1970) A surprisingly strong movie, and the second sequel on the list. The story continues right after the events of the first film. More human astronauts arrive, the apes are willing to enter the forbidden zone, and human mutants all converge to surprising results.



A CLOCKWORK ORANGE - (1971) A look at an ultraviolent future through the experiences of a teenage delinquent. The film investigates deeper ethical social concerns, such as teenagers with no direction, the government's policy on corrections and how government addresses social ills.

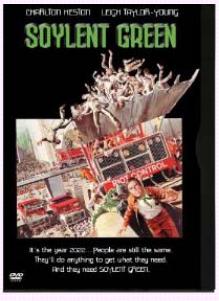
THE ANDROMEDA STRAIN - (1971) Based on Michael Crichton's novel, the film gives us a scenario where scientists try to stop a deadly alien organism from escaping out of their own laboratory that has been contaminated. Slow by modern standards but full of human interest.



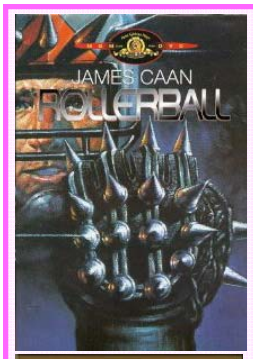
THX 1138 - (1971) Based on George Lucas's 1967 student film *Electronic Labyrinth: THX 1138 4EB* expanded to a full length feature. The film investigates a bland dystopian future in which the government controls all aspects of people's lives like an evil empire. Excellent social content.

Amazing companions on an incredible adventure...that journeys beyond imagination!
"silent running"
Bruce Dern · Cliff Potts · Ron Rifkin · Jesse Vint

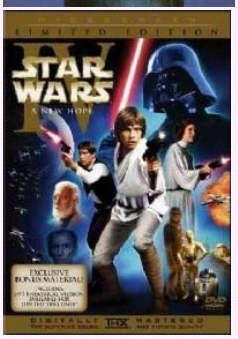
SILENT RUNNING - (1972) Until 2009's *Avatar*, no sci-fi film was more directly aimed at environmental issues. A product of the 1970's concern for preserving our planet, this film's journey is as strong as its message.



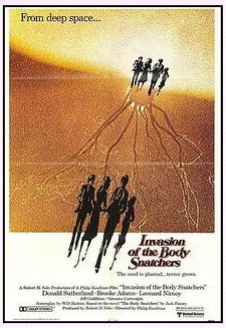
SOYLENT GREEN - (1973) A look at the near future where overpopulation threatens man's existence on the planet. A film much deeper and investigative of the issue than the single line near the ending that the movie is known for.



ROLLERBALL - (1975) Not the 2002 poorer remake that deserves no consideration. Rollerball is all about using the power of athlete celebrity to literally change the world. No more corporate control of sports. A film easily 35 years ahead of its time as sports now need a reset.

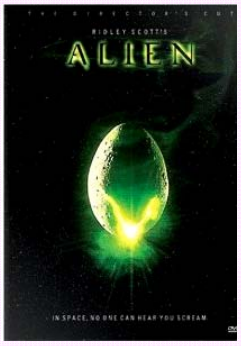


STAR WARS - (1977) A film that redefined sci-fi storytelling and special effects. The first film stands on its own better than any in the series. *The Empire Strikes Back* is often quoted as the best of the series, but it would be nowhere without the original. A pop culture must see.

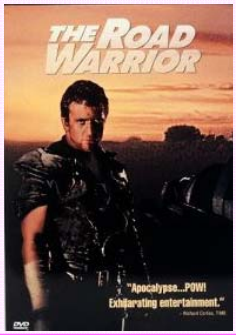


INVASION OF THE BODY SNATCHERS - (1978) Our second remake on the list. Miles better than the weaker efforts of 1993's remake *Body Snatchers* and 2007's *The Invasion*. Somehow darker and creepier than the original.

DAWN OF THE DEAD - (1978) Another sequel, and not 2004's remake. Finally bringing color to Romero's zombies, this film really brings home the collapse of civilization under the zombie threat. All other zombie films have taken a page from this film's book.



ALIEN - (1979) The film that redefined science fiction horror. This movie established the alien xenomorphs as a serious threat to all life in the universe. Somehow alien threats were never as dangerous and have rarely been topped.

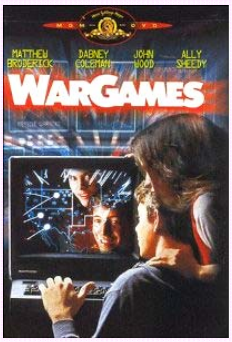


MAD MAX 2 (aka **THE ROAD WARRIOR**) - (1981) Australian. One of the few films on the list better than the original (*Mad Max*). Perhaps the best chase sequence ever seen on film is a highlight to perhaps the most realistic post-apocalyptic film ever made. High adrenaline action.

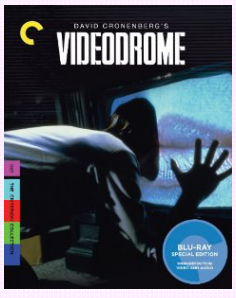
TRON - (1982) The first sci-fi film of the real computer age, featuring very basic computer animation and a Cyberpunk plot of people entering the virtual world of a computer's cyberspace. A bit cheesy, but better than most people remember. Due to have a sequel this year...

BLADE RUNNER - (1982) The film that got the flesh-world part of a Cyberpunk dystopia exactly correct. The 1991 Director's Cut is superior to the original, but 2009's Final Cut changes one word (from 'fucker" to "father") which changes the context completely and weakens the film. A triumph of design and story.

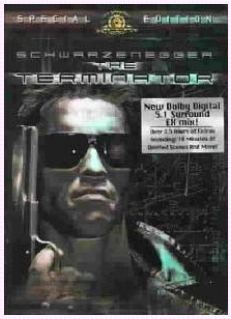
THE THING - (1982) A remake of the 1951 film *The Thing From Another World* and loads better. With *Alien* this is probably the best sci-fi horror film ever. Antarctic scientists find something in the ice. With a haunting soundtrack and perfect ending.



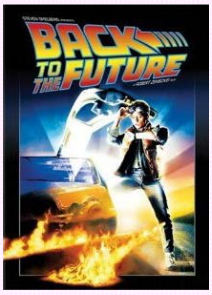
WARGAMES - (1983) The first commercial hacker film which is aimed at teens but is a great romp. It warns of technology that is left unchecked. Not quite timeless, the setting is stuck in the 1980s, but it serves as a great reminder that the topic itself is (now) timeless.



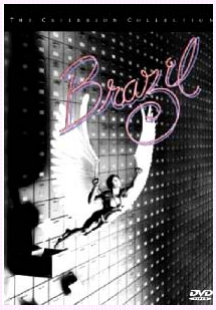
VIDEODROME - (1983) Marshall McLuhan would love this film about media changing its viewers take on reality and healthy motivations. *Videodrome* was as creepy as one could imagine in 1983, and it still holds us as a crazy mind trip.



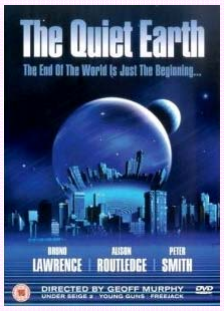
THE TERMINATOR - (1984) The film that perhaps most neatly and properly folds in its own time travel paradox. With a story about the triumph of man over machine with fetal (or fatal) consequences depending on the outcome.



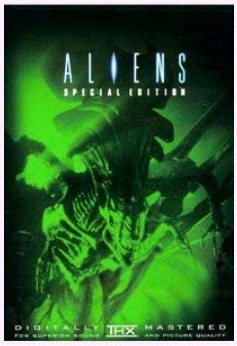
BACK TO THE FUTURE - (1985) Our second teen movie on the list and the first to deal with time travel. *Back to the Future* is often thought of as a lighthearted tale (which it is), but it also deals directly with time paradoxes better than most films.



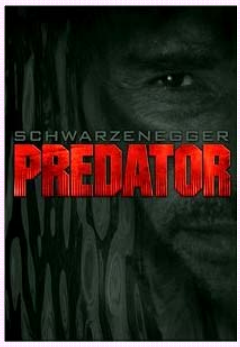
BRAZIL - (1985) Perhaps the closest film to what life in George Orwell's *1984* would be like. This film is second to none at describing life in an oppressive authoritarian society riddled with bureaucracy. Perhaps closer to our present society then we would like to accept.



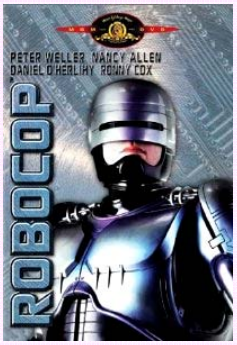
THE QUIET EARTH - (1985) New Zealand. A film about finding out that you are the last man on Earth and what your life might be like. But what if there was one other person there to share it with you? What if there were two other people...



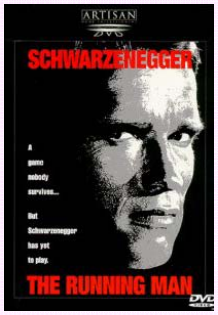
ALIENS - (1986) One of the best sequels ever made, in that the film did not stick with the horror of the original alone, but made it a sci-fi war horror film—and the best ever to boot. The 1991 laserdisc released extended directors cut is especially noteworthy (and now on DVD and Blu-Ray).



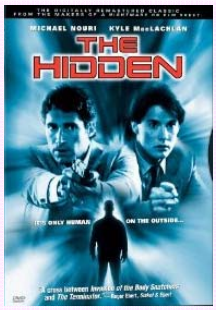
PREDATOR - (1987) *Predator* gave sci-fi war films a different twist, with a look at guerilla warfare. The camouflage alien has been iconic ever since, even influencing games like *HALO*. Sequels were so-so and 2009's *Predators* was a good outing, but only the first makes our cut as a must-see film



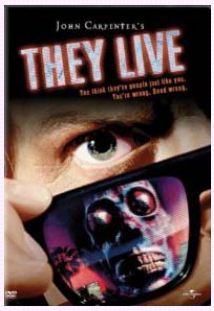
ROBOCOP - (1987) Law enforcement in the violent future. Verhoven's cyborg policeman warns that important decisions such as criminal apprehension should not be left to machines alone.



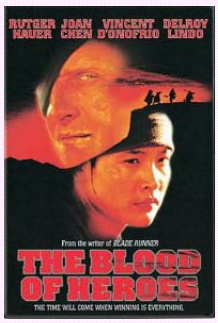
THE RUNNING MAN - (1987) The film with a message about what the future of entertainment might be. Well at least the *UFC* or *WWE* TV shows have proved the film was not right, as their participants are not criminals and do not fight to the death. Otherwise, pretty spot on.



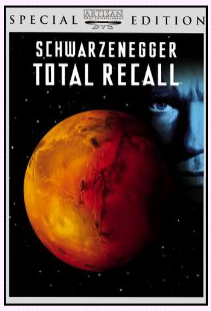
THE HIDDEN - (1987) Low budget with a great plot, this film shows that great ideas are not stunted because a film does not have a huge budget. An FBI agent tracks a body-hopping alien that is leaving a trail of dead bodies. But just how long has the manhunt been going on?



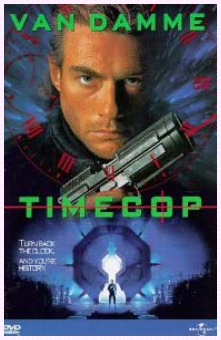
THEY LIVE - (1988) There's a reason for all the homelessness that plagues our society and also the worship of capital and wealth. But the reason may not be as easy to see as we think. A great film if you are looking for something to do rather than just kick ass or chew bubble gum.



THE BLOOD OF HEROES - (1989) In the post-apocalyptic future sports are played with a dog's skull. Can one fight the powers that be indirectly, though the sport itself is violent? A great look at the power of popularity over strength.

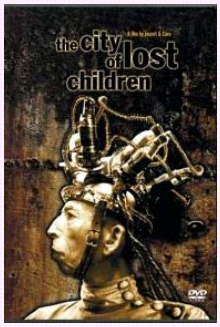


TOTAL RECALL - (1990) Understanding which reality you are in and who you are is more important than anything else. A film that reminds us that our fantasies and dreams may not be as safe as we think they are. What if we wake up in our dream?

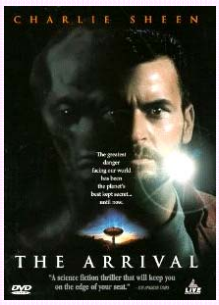


TIMECOP - (1994) Jean Claude Van Damme was known for his karate films, but *Timecop* was his strongest film and does not concentrate on his martial arts. A great plot of time travel and having to make the choice of how to save a loved one under difficult and strange circumstances.

12 MONKEYS - (1995) Based on the 1962 French short film *Le Jetée*, this enhanced remake becomes one of the best time travel and conspiracy films ever. It takes a while for the viewer to catch up to exactly what is happening, but as the film unfolds so does the conspiracy.



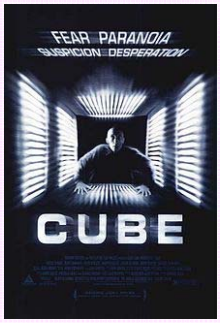
CITY OF LOST CHILDREN - (1995) French. Children are going missing, and no one quite knows why, until a girl and a circus strongman discover that a mad scientist may be behind the kidnappings. But why? Nothing quite looks like or has the feel of this genre bending film.



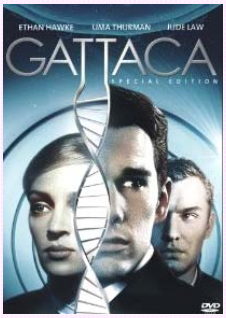
THE ARRIVAL - (1996) A scientist is looking into the problem of Global Warming and as he investigates the problem he discovers that it may not be mankind's fault. His investigations lead him South where he discovers more than he expected.

THE FIFTH ELEMENT - (1997) Ultimate evil threatens mankind, which can only find hope in the feminine form of the fifth element to help save the world. Some viewers cannot wrap their heads around the undefined threat, but the film is a triumphant look at human culture.

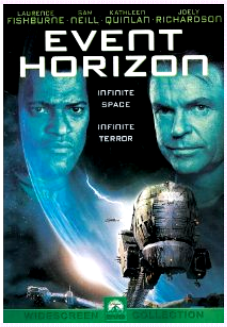
CONTACT - (1997) Carl Sagan's anti-religious and pro-science book is filmed for an American audience (and toned down in its message). But the strength of this first contact with extraterrestrial life story is still brilliant (but read the book too).



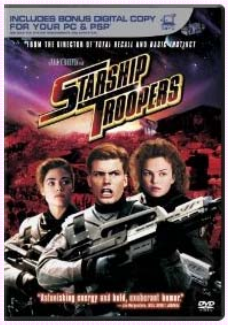
CUBE - (1997) Canada. A group of people find themselves inside of a cube which is filled with deadly traps. Moving from room to identical room, the group may discover that the deadliest of threats may be moving with them as they investigate each room as they go...



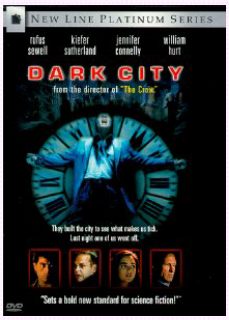
GATTACA - (1997) Perhaps one of the most poignant and relevant films made just before the dawn of the human genome age. How far we drift towards *Gattaca*'s future remains to be seen. The film is truly a warning to our future. Let's hope it is nothing like Gattaca's.



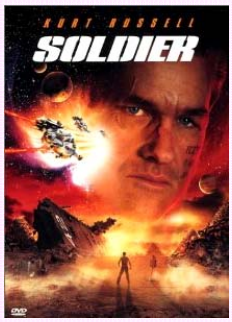
EVENT HORIZON - (1997) The dark horror sci-fi film about an experimental spaceship that returns from the first faster than light trip, but it seems that something very bad happened to the crew when they moved through the various dimensions of hyperspace. Dark and scary.



STARSHIP TROOPERS - (1997) Based on Robert Heinlein's excellent military space novel. The film misses many of the detailed points and plots of the book, but is itself a warning of fascism and militarism run amuck in its own right. Full of pretty and violent eye candy.



DARK CITY - (1998) A haunting tale about people that live in a city that turns out not to be real and has been created around them. It actually beat *The Matrix* to the idea by a year. More surreal than *The Matrix* but also a hair more stylish.

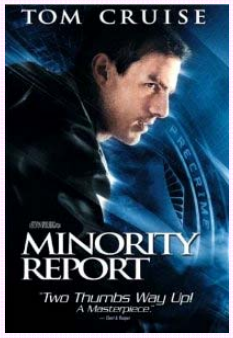


SOLDIER - (1998) Written by David Peoples, the story seems to take place in the *Blade Runner* universe in a story about a soldier who has been discarded when new genetic modified soldiers replace him. When he finds a reason to fight, motivation and tactics are more important than genetic design.

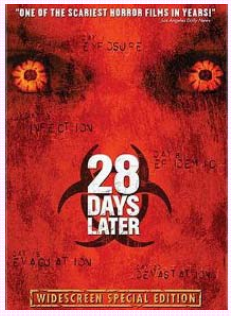
THE MATRIX - (1999) One of the great Cyberpunk films, that firmly steeps itself in the philosophy of the genre. It is important to never watch the sequels or the film's brilliance will be tainted forever.

PITCH BLACK - (2000) Featuring perhaps the greatest spaceship crash sequence of all time, the film goes in a completely different direction than the viewer first expects as the movie begins. The character of Riddick is one of the best anti-heroes ever. Another film with a dismal sequel.

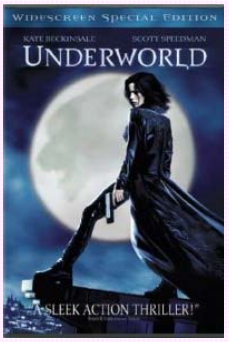
EQUILIBRIUM - (2002) Only *Brazil* might rival this film as the best dystopian film of all time. Christian Bale's acting ability sells the film in which emotions are outlawed by the oppressive government because of all the problems that our feelings have caused us. Beware sense crime.



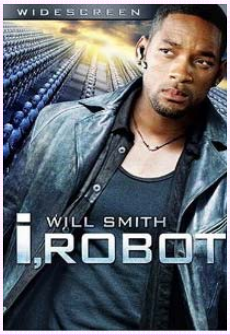
MINORITY REPORT - (2002) What if the police department could accurately predict crimes and arrest people before they kill someone? But what might happen if the predictions were not accurate or if they could maybe be influenced? A film that warns of police power abuse.



28 DAYS LATER - (2002) Often thought of as simply a modern (running) zombie film. This one features 9th Doctor Christopher Eccleston. People try to deal with a deadly virus that has affected the whole of the UK. Zombies hunt survivors as civilization falls apart.



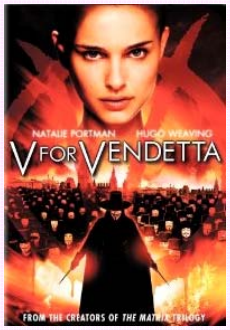
UNDERWORLD - (2003) Thought of as a Vampires versus Werewolves film, this one actually gives a scientific reason for their existence and thus drifts into sci-fi. One of the most stylish and action oriented films of the vampire (sci-fi) genre.



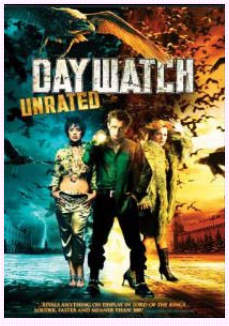
I ROBOT - (2004) An Isaac Asimov story first done on TV's *Outer Limits*. This film only uses a bare idea from Asimov but weaves its own story about a robot that is accused of murder, violating one of the prime laws of robotics.

NOCHNOY DOZOR (aka **NIGHT-WATCH**) - (2004) Russia. A film based on the Russian novel that is really hard to classify. Part sci-fi, part horror, part mystical, it seems to try to ground itself in science. The forces of light keep the forces of dark in check.

THE ISLAND - (2005) While the issue of cloning is a serious concern that we are now facing, *The Island* takes us to a place where the laws to prevent human cloning are circumvented for the advantage of the rich. Perhaps the most realistic scenario we might see in the future.



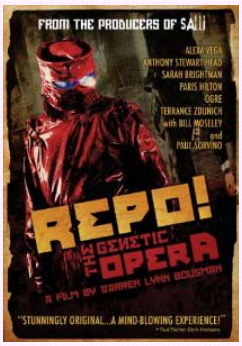
V FOR VENDETTA - (2006) Another dystopian future taken from Alan Moore's comic book series. Recycling the ending of *Spartacus* to great effect as a fascist government rules the near future. Natalie Portman's shaved head makes a visual point of what freedom really is.



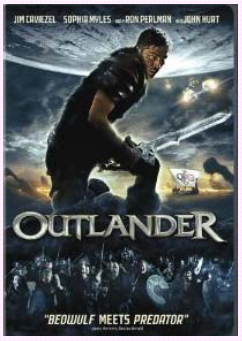
DNEVNOY DOZOR (aka **DAY-WATCH**) - (2006) Russia. The sequel to *Nightwatch* and the second half of the series' features a time travel plot. There are 3 more books in the series that probably won't be made into films, but this and the original should not be missed.

THE PRESTIGE - (2006) A film about two Victorian era rival magicians. With the inclusion of Nicolai Tesla's strange electrical experiments, this film becomes sci-fi. This is a movie that should be watched multiple times to truly grasp the ending.

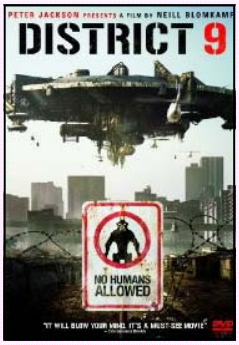
NEXT - (2007) What if you could see just 2 minutes into the future? Would that significantly change your life? How would you live it? What if you found out about a plot that would change the world? This film investigates the possibilities.



REPO: THE GENETIC OPERA - (2008) A bit of a novelty as this film is a sci-fi musical, and also holds the record for the most songs in a single film. That set aside, the story of a man who repossesses the body organs of those who cannot make their payments is rather strong.



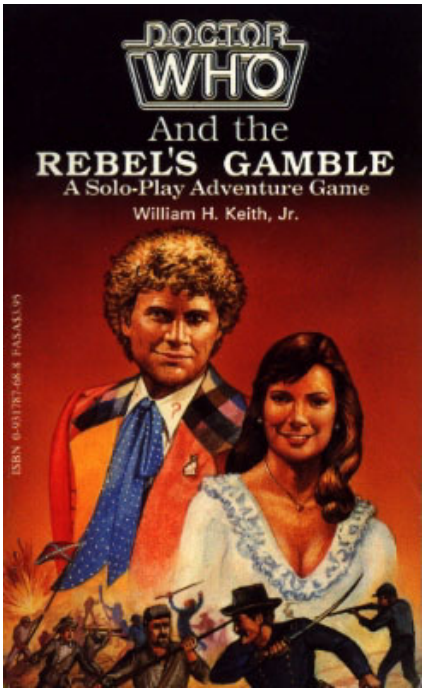
OUTLANDER - (2008) Low budget with high results. This film tells the story of a space traveler whose ship crashes in the Norway of the 1300s. But there was something else on board his spacecraft too, and now the locals have been seeing dragons...



DISTRICT 9 - (2009) With the plot of a spaceship arriving over Johannesburg, South Africa, the social context of aliens coming to Earth is not lost. But the subtleties of exploration of the human condition through the film make this a tour de force in a look at our humanity.

PANDORUM - (2009) One day you wake up on a spaceship and you have no memory of what your deep space mission was all about. Then over time you discover that you were asleep much longer than you thought and things aboard your ship have changed for the worse. Much better than its title.

There will clearly be readers who would have chosen other movies to include on this list, or that will demand that we retract some of the choices that we have made. As with all art, the beauty of a work is in the eye of the beholder. Here at DDWRPG we think that being familiar with these films will at least give you a good background with which to appreciate various forms of science fiction, and will also give Game Masters good ideas to use to describe the visual elements when table top gaming. If you have not seen some of the films on this list, take the opportunity to give them a watch. More than likely, you will find yourself enjoying the ride, and you may also learn something new along the way...



RETRO REVIEW: DOCTOR WHO AND THE REBEL'S GAMBLE: A SOLO-PLAY ADVENTURE GAME

3½ of 5

SOLO PLAY RPG ADVENTURE BOOK
By William H. Keith Jr. (Published by FASA)
ISBN 0-931787-68-8
ORIGINAL PRICE $3.95 / TT COLLECTABLE PRICE £10 ($15)

Perhaps one of the more interesting offerings from FASA publishing were two solo-play RPG adventure module books that were made to support their role-playing game. One was called *Doctor Who and the Vortex Crystal* and the other was *Doctor Who and the Rebel's Gamble*, which we review here.

The plot of *Doctor Who and the Rebel's Gamble* takes the player through an adventure in history during the American Civil War. The player has the role of the character of the Sixth Doctor who is joined by his companion Peri, as well as his former companion Harry Sullivan. Why Harry is a part of the adventure is unknown. But as the other book in the series features the Fourth Doctor and Sarah Jane Smith, it may have been that this was originally a Fourth Doctor adventure. Perhaps the characters were changed to the Sixth Doctor as by the time of the book's release Colin Baker had the role. Anyways, the Sixth Doctor, Peri, and Harry find themselves meeting a man from another time in the present day who is trying to change the outcome of the American Civil War and help the South win. The players must track the man through numerous important battles, and set time straight to ensure that history takes the right course. The adventure is mostly historical in nature, which is odd for most *Doctor Who* offerings of the 1980s, and it is also surprisingly historically accurate. The author was clearly familiar with the war and the details of the battles.

As for play, most often, solo play adventure books are simple choose your own adventure books with a few dice rolls to make choices for the path that one takes. But this offering from FASA is much more than that and actually is one of the most interactive choose your own adventure RPGs. At the beginning of the book, players are given the Doctor's various stats (as reflected in the FASA *Doctor Who* RPG) and numerous times in the adventure the stats are directly referred to and modified for play. The game does not just branch to different choices, but is affected by dice rolls against the stats. The book also includes a neat feature where players can randomly flip through the book, and there are numbers in the upper right of each page, removing the need for dice in a pinch. This was a very nice touch for the game book. The game even presents rules, that if the Doctor is to regenerate during an adventure, the game can continue with the Doctor having new stats. Overall this offering is truly a game more than it is a simple book, and that is something we really liked.

The adventure itself is very robust using saving, combat, and verbal interaction rolls through out the game and interacting with the mini-character sheet and the stats. The game actually allows the player to "ask" (or choose) various questions at certain points to get more historical information that will help make better choices as the game continues. As such, players actually learn more about history allowing them to improve as they make their way through the adventure. This is the first game that actually increases a player's knowledge and learning curve as one plays through the adventure. As a historical adventure this was a very neat plus, and resulted in our learning the history as well as enjoying the game.

The adventure features numerous possible outcomes depending on how well you do and even gives a reason for why you would be able to replay the adventure if you were to fail to accomplish the mission. This is a level of detail very rarely seen in solo-play adventures. Usually you simply win or lose. *Doctor Who and the Rebel's Gamble* can end many different ways which raised the replayability of the game itself. It is not often that we try to go back and replay a solo adventure after we have lost (or won) the first time. Overall, this is one of those rare offerings we recommend tracking down. It is a bit hard to find these days, but as an official *Doctor Who* role-playing product it also adds to one's RPG gaming collection as well.

3½ out of 5 TARDISes.

MODULE: "DOCUMENTS FOR THE FUTURE"

"Documents For the Future" is a Doctor Who *adventure module set on the planet Earth in 2011CE and 1999CE. and features UNIT. This adventure deals with the TARDIS crew tasked to protect valuable computer data that needs to be saved while the doomsday clocks ticks towards oblivion...*

After a somewhat bumpy approach flight and landing, the TARDIS materializes with the crew in the year 2011CE at UNIT Headquarters as an alert has gone out that UNIT needs assistance. Arriving, the TARDIS crew has landed in the UNIT HQ Library Archive Vault among stacks of old paper files and books. As soon as they land, the characters find the whole headquarters under alert, and they are almost immediately apprehended by twitchy UNIT soldiers. The crew members will be held by the UNIT guards, until they are identified as time travelers there to help the Unified Intelligence Task Force. Upon meeting with the new Brigadier in charge, the crew learn that UNIT is the last chance to save the world. Nuclear missiles from the world's three great powers (Russia, the United States, and China) have been set to launch and UNIT has been called on to deactivate the codes. But the codes have been destroyed and no one knows how to stop the countdown that will obliterate the whole planet!

The Brigadier will explain that the situation has come about for the following reason: a meteorite entered Earth's atmosphere, and it happened to contain uranium isotopes as part of its makeup. With the heat and pressure of reentry it caused the uranium to undergo fission which created an electromagnetic pulse (EMP) high in the Earth's atmosphere. This pulse sent a wave of energy across the globe knocking out a large amount of the world's electronics. The great powers of the planet had dead man's switches on their nuclear arsenals, to ensure that if there was a first strike by their opponents their own nuclear arsenals would still launch. With the pulse, all electronics were wiped out, which the mechanical dead man's switches detected as a loss of all communications - activating the automatic launch sequences of the remaining nuclear arsenals. Using tube radios and other backup communications such as wire telephones, the representatives of the countries have called to ask UNIT for the failsafe codes, so that they can deactivate the missile launches manually. But UNIT has found itself in a bind. It computerized the failsafe codes in 2002CE and UNIT's own hard drives with the information have been destroyed—fried by the EMP as well. The last hope for the planet lies with the time travelers of the TARDIS crew.

The Brigadier will let the characters know that the world's failsafe codes were given to UNIT to oversee in the mid-1970s (per the episode "Robot"). The data was stored on the hard drives that were kept under lock and key in the UNIT HQ computer labs starting in 1985CE. Before that, the data was kept in hard copy files, that were destroyed upon computerization. Time Lord characters, or characters with skills in Physics or Temporal Science, can make rolls to realize that the reason for the TARDIS's bumpy landing had to do with interference from the EMP, and using the TARDIS itself for a trip back to get the codes is not quite so simple. There will be minuses to pilot the TARDIS and bring it to the right location and time to retrieve the plans. They need to set off to solve the issue in the past. As the TARDIS takes off with the EMP affecting it, the wind kicks up and files fall to the floor where the TARDIS once stood. (GMs are encouraged to have the players land at one or two wrong locations before finding themselves at UNIT HQ in 1989CE). The Time Lord of the crew should explain that due to the nature of the EMP, time is still moving forward in the future and the crew only have 2 hours in which they can accomplish their mission to get failsafe code data.

THE DESTROYED HARD DRIVES

AMY AND THE DOCTOR ARRIVE AT THE LIBRARY

Exiting the TARDIS, the players will find themselves arriving in the UNIT (United Nations Intelligence Task Force) HQ's Library Archive Vault which is open. Unless the players are particularly quiet and sneaky, UNIT will again be put on alert and soldiers

COLONEL BAMBERA IN 1989CE

FILES DESTINED FOR RETURN TO THE LIBRARY

UNIT SOLDIERS FROM 2011CE

A LITTLE MORE ACTION

GMs can add sub-plots to this adventure, such as having the meteor be a plot by an alien race. The aliens may have a spy at UNIT trying to prevent the crew from saving the planet if an extra encounter is needed.

come and apprehend the TARDIS travelers. If playing the Doctor and Amy, or other incarnations of the Doctor, UNIT will have very few files on this newer appearance and version of the Doctor, so the UNIT staff will be suspicious. The players will again have to convince the UNIT personnel that they are friendly and are there to help. Eventually the current (1989CE) Colonel will be called to meet with the crew. (If playing the Doctor this will lead to an odd reunion, as Col. Bambera will not yet have met the Doctor (she is not yet a Brigadier as she was in the story "Battlefield" which takes place in the future)). If playing other characters, the players will need to get the support of Bambera using negotiation and diplomacy to win her confidence and get permission to get the data that they need.

Going into the computer lab, the players will find two 40 megabyte hard drives (top of the line in the era) that contain the computer codes, and also a dot matrix printer in which they can print out the codes and operating instructions. However this will take much too long. The GM can reinforce this by having the printer break down, or the hard drives stall and need to be rebooted with the Windows 3.1 operating system. Players with skills in Computer Use or Electrical Engineering will be able to modify the computer and printer to work better. If they have some tools or technology parts handy (sonic screwdrivers, etc.) they can speed up the systems. Eventually the players can tweak the computers and printers to print all the needed documents (which will be quite a stack)! But the clock is still ticking and the final print out will not be finished before the two hours have expired, regardless of the efforts of the players. The 1980s computer technology simply cannot cope with the amount of data and information that is needed (and other high tech download methods prove futile). The TARDIS will not be able to make the return trip before time expires for the future!

Players making Awareness or Mentality rolls will realize that all is not lost. As of right now, the world is safe as the future has not happened yet. But the player's actions now can influence the future. What the players need to do is ensure that the files that they have just created survive in UNIT's library and can be properly discovered. Player can mark the important codes by circling them and put them on the top of the stack. They can also label the stack of documents with "DO NOT THROW OUT—IMPORTANT IN THE YEAR 2011!" or something similar. The other thing that the TARDIS crew knows is where the TARDIS lands and takes off from in the future. The TARDIS crew can ensure that the files they have made are kept in the UNIT HQ Library Archive Vault in the proper location by giving very specific instructions to UNIT on where to keep the file, on which shelf, and so on. If the players figure this out, they are able to save the world…

...because in the future as the TARDIS dematerializes to go to the past, the winds caused by the dematerialization knock files off of the top of the library shelf, and the Brigadier in 2011CE finds a paper stack that has fallen onto the place where the TARDIS once stood. The stack is labeled "DO NOT THROW OUT—IMPORTANT IN THE YEAR 2011!" and contains all of the failsafe codes that UNIT can provide to the great powers to prevent disaster. The Earth is safe, and the crew can visit the future of 2011CE Earth (or later) if they wish, where they would be greeted by a happy and victorious UNIT staff who have saved the world.

ONE DIE TO RULE THEM ALL

by EMW3

If you only had one type of polyhedral die type in your bag, what would it be? Our Issue #2 reader poll for favorite polyhedral dice revealed an unexpected and interesting result - that the 10-sided die was the favorite of those polled. However, the poll did not ask the question why this was, or ask the respondents to give any qualifiers to the selection of their favorite die. As our staff talked about the poll results, we realized that it is possible to generate all of the standard die results from a single die type. It is even possible to generate these results regardless of the type of die you find to be your favorite. So we decided to undertake this mathematical investigation looking at our reader's favorite: the 10-sided die.

This investigation was helped by the fact that the simplest die to diagram and understand for most readers will be the 10-sided die (d10), as most people think clearly in base 10. Still, if your favorite die is a 6-sided die (d6), you can accomplish the same results using base 6. But this will be covered in a future article.

For the FASA and Cubicle 7 *Doctor Who* Role Playing Games, most of the rolls required are done with a pair of d6 dice, and those rolls are added together for a final sum. There are six possible outcomes for the first die and six possible outcomes for the second die. This leads to 36 possible combinations; however, a number of these 36 are the same sum when the dice are added together for a final value. The sum of 2 or 12 can only happen one way, with both dice being ones or sixes. But the sum of 4 can happen three ways (the first die being a 1 and the second die being a 3, both dice being a 2, or the first die being a 3 and the second die being a 1). Table 1 illustrates the number of possible combinations to achieve the same sums.

Possible Combinations	SUM OF 2d6
1	2
2	3
3	4
4	5
5	6
6	7
5	8
4	9
3	10
2	11
1	12

TABLE 1: Possible Combinations of Each Sum on 2d6

The possible number of ways each sum can occur is used to assess the probability that the sum will occur when rolling the dice. For example, a sum of 9 should generally come up 4 out of every 36 rolls on 2d6 if the dice were rolled a large number of times. Take note that you will not likely see exactly this distribution when rolling only 36 times on the dice. The more times you roll the dice, the closer to this distribution you will come.

The decimal (base 10) equivalent of 1/36 is 0.0278 (the full number is actually a repeating decimal but we have rounded to four digits past the decimal point which is generally exact enough for an RPG). Thus a roll of 0, 2, 7, 8 on 4d10 (with each d10 representing a different decimal place) would equal 0.0278. The number of d10 dice you need to roll is the number of positions past the decimal you wish to round off the result; therefore as we have rounded to 4 decimal places, we need to roll four 10-sided dice. Each die adds to the overall accuracy and resolution of the distribution. Table 2 shows two d6 represented with 4d10 (4 digits of resolution).

SUM OF 2d6	Decimal Equivalent	Low Decimal Probability	High Decimal Probability
2	0.0001 – 0.0277	0/36	1/36
3	0.0278 – 0.0833	1/36	3/36
4	0.0834 – 0.1666	3/36	6/36
5	0.1667 – 0.2777	6/36	10/36
6	0.2778 – 0.4166	10/36	15/36
7	0.4167 – 0.5833	15/36	21/36
8	0.5834 – 0.7222	21/36	26/36
9	0.7223 – 0.8333	26/36	30/36
10	0.8334 – 0.9166	30/36	33/36
11	0.9167 – 0.9722	33/36	35/36
12	0.9723 – 1.000	35/36	36/36

TABLE 2: 2d6 to 4d10 Conversion

How do you create Table 2? Do the following steps. Start with determining the number of possible combinations of the roll being emulated and the number of like combinations (as shown in Table 1). Then, start at the beginning with the lowest possible non-zero number for the amount of decimals needed for a good distribution (0.0001). How to determine the number of decimals needed for a good distribution will be covered, so hold on to that question for a moment. The high value of the decimal equivalent (0.0277) is the number of combinations (1) of the first sum of 2d6 (a roll of 2) divided by the total number of possible combinations that a 2d6 can roll (36). The high decimal equivalent value of subsequent divisions is calculated by adding all the possible combinations that are less than or equal to that sum on 2d6. For example, the upper limit of a sum of 9 on 2d6 adds all of the possible combinations from 2 to 9 (1+2+3+4+5+6+5+4 = 30), showing that 30 out of 36 combinations are equal to 9 or less. The high decimal equivalent value of that division is 0.8333 (that is 30/36).

THE AUTHOR PLAYING AT A DOCTOR WHO RPG GAME USING ONLY d10s FOR ALL ROLLS

Remember that the upper value of one row needs to be different than the lower value of the next row, which is why in this case four significant digits were used for better resolution. To determine the values around the splits, round the least significant digit down for the upper value and up for the lower value. This is another reason for choosing 4 digits of resolution for the example.

In contrast, Table 3 shows how this same set of probabilities would look with less resolution. Notice that you can still roll this with reasonable distribution and random result. It is recommended that the choice of resolution (number of dice and digits) should be derived from the number that is generated for one division. In this example, 1/36 was 0.0278. The first significant figure should be the same in the table as it would be if rounded. Thus 0.0278 would round to 0.03, which is not the same as the upper bound of the first row in Table 3. Therefore, it would be recommended to at least go to 3 significant digits for this example.

SUM OF 2d6	Decimal Equivalent	Low Decimal Probability	High Decimal Probability
2	0.01 – 0.02	0/36	1/36
3	0.03 – 0.08	1/36	3/36
4	0.09 – 0.16	3/36	6/36
5	0.17 – 0.27	6/36	10/36
6	0.28 – 0.41	10/36	15/36
7	0.42 – 0.58	15/36	21/36
8	0.59 – 0.72	21/36	26/36
9	0.73 – 0.83	26/36	30/36
10	0.84 – 0.91	30/36	33/36
11	0.92 – 0.97	33/36	35/36
12	0.98 – 1.00	35/36	36/36

TABLE 3: 2d6 to 2d10 Conversion

This same set of exercises can be done for single die results. A single d6 would be 1/6 for each number, equal to 0.1667 or 0.17. Using two d10, this is extremely easy to resolve, using approximately 16% for each number (01-16, 17-33, 34-50, 51-66, 67-83, and 84-100). The error in the distribution can be calculated by the total number of combinations (#C) desired divided by the number of sides (#S) on the die raised to the power of the number of dice used (#D).

$$\% \text{ Error} = \#C / \#S^{\#D}$$

Less resolution creates a greater level of error. Therefore purists who are trying to get as close as possible to an exact number distribution will want to increase resolution to reduce error as much as possible. Basically, the more d10s you roll, and the more digits there are in your decimal equivalent, the more accurate the roll will be to the actual odds of rolling that number on the proper die.

On the following pages, additional tables have been provided to illustrate a subset of the possibilities for using the decimal equivalent method for translation between one type of polyhedral into combinations of 10-sided polyhedral die or dice. We have included charts that will allow you to use four or five d10 dice to mimic a d2, d3, d4, d5, d6, d7, d8, d12, d14, d16, d20, and d30; as well as charts for the common combinations seen in the Doctor Who RPGs of 2d6, 3d6, 4d6, 5d6, 6d6, 7d6, 8d6, 9d6, and 10d6. Obviously you can also use a d10 to get a number for a d10 or a d100 (aka. percentile dice).

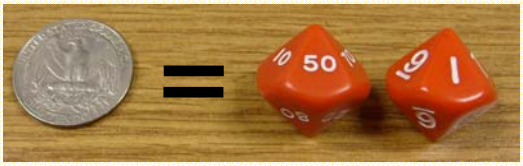
Ultimately, as our readers demanded, the d10 can be the "one die that rules them all", but the same could be true for any die – even the d24 or d30. But that is a tale for another day…

ANOTHER METHOD ?

Another method for transferring the die roll from one type of polyhedral die to another is to use a summation distribution. This is done by mapping the die roll to a range of the sum of the other polyhedral being used. This method is not the subject of this discussion and will be left for further investigation at another time.

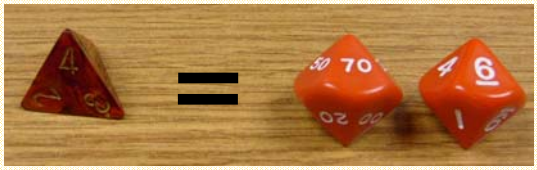
d10 CONVERSION CHARTS

For those of you who use 2d6 games such as the *Doctor Who* Role-Playing Game we give you on the following pages (and it is a lot of pages for your benefit) the equivalent charts for various dice and also d6 combinations that often come up. The charts are also good to see what your odds of rolling a number actually are!



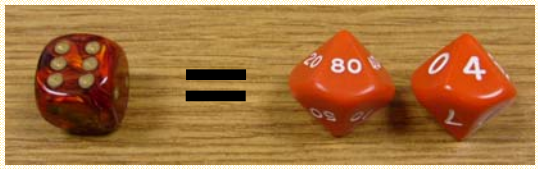
Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d2	of SUM	Total Combinations	2d10	
1	1	50.00%	0.01	0.50
2	1	50.00%	0.51	1.00

Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d3	of SUM	Total Combinations	2d10	
1	1	33.33%	0.01	0.33
2	1	33.33%	0.34	0.67
3	1	33.33%	0.68	0.99
Reroll			1.00	



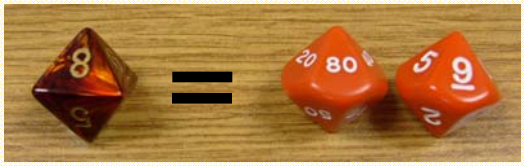
Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d4	of SUM	Total Combinations	2d10	
1	1	25.00%	0.01	0.25
2	1	25.00%	0.26	0.50
3	1	25.00%	0.51	0.75
4	1	25.00%	0.76	1.00

Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d5	of SUM	Total Combinations	2d10	
1	1	20.00%	0.01	0.20
2	1	20.00%	0.21	0.40
3	1	20.00%	0.41	0.60
4	1	20.00%	0.61	0.80
5	1	20.00%	0.81	1.00

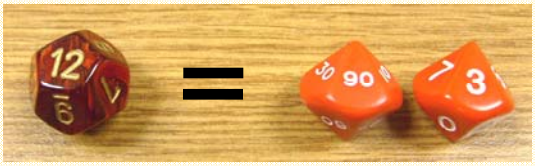


Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d6	of SUM	Total Combinations	2d10	
1	1	16.67%	0.01	0.17
2	1	16.67%	0.18	0.33
3	1	16.67%	0.34	0.50
4	1	16.67%	0.51	0.67
5	1	16.67%	0.68	0.83
6	1	16.67%	0.84	1.00

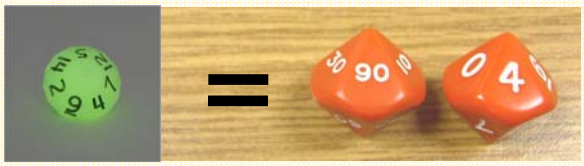
Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d7	of SUM	Total Combinations	2d10	
1	1	14.29%	0.01	0.14
2	1	14.29%	0.15	0.29
3	1	14.29%	0.30	0.43
4	1	14.29%	0.44	0.57
5	1	14.29%	0.58	0.71
6	1	14.29%	0.72	0.86
7	1	14.29%	0.87	1.00



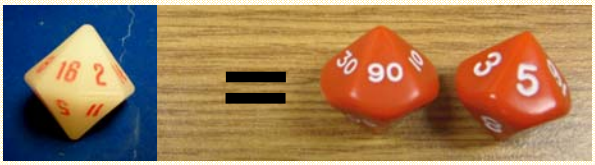
Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
1d8	of SUM	Total Combinations	2d10	
1	1	12.50%	0.01	0.13
2	1	12.50%	0.14	0.25
3	1	12.50%	0.26	0.38
4	1	12.50%	0.39	0.50
5	1	12.50%	0.51	0.63
6	1	12.50%	0.64	0.75
7	1	12.50%	0.76	0.88
8	1	12.50%	0.89	1.00



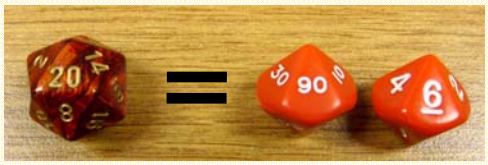
Result On	Combina-tions	Combinations of SUM /	Decimal Equiva-lent	
1d12	of SUM	Total Combinations	2d10	
1	1	8.33%	0.01	0.08
2	1	8.33%	0.09	0.17
3	1	8.33%	0.18	0.25
4	1	8.33%	0.26	0.33
5	1	8.33%	0.34	0.42
6	1	8.33%	0.43	0.50
7	1	8.33%	0.51	0.58
8	1	8.33%	0.59	0.67
9	1	8.33%	0.68	0.75
10	1	8.33%	0.76	0.83
11	1	8.33%	0.84	0.92
12	1	8.33%	0.93	1.00



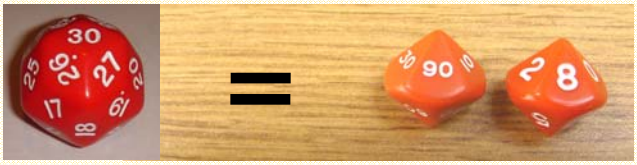
Result On	Combina-tions	Combinations of SUM /	Decimal Equiva-lent	
1d14	of SUM	Total Combinations	2d10	
1	1	7.14%	0.01	0.07
2	1	7.14%	0.08	0.14
3	1	7.14%	0.15	0.21
4	1	7.14%	0.22	0.29
5	1	7.14%	0.30	0.36
6	1	7.14%	0.37	0.43
7	1	7.14%	0.44	0.50
8	1	7.14%	0.51	0.57
9	1	7.14%	0.58	0.64
10	1	7.14%	0.65	0.71
11	1	7.14%	0.72	0.79
12	1	7.14%	0.80	0.86
13	1	7.14%	0.87	0.93
14	1	7.14%	0.94	1.00



Result On	Combina-tions	Combinations of SUM /	Decimal Equiva-lent	
1d16	of SUM	Total Combinations	2d10	
1	1	6.25%	0.01	0.06
2	1	6.25%	0.07	0.13
3	1	6.25%	0.14	0.19
4	1	6.25%	0.20	0.25
5	1	6.25%	0.26	0.31
6	1	6.25%	0.32	0.38
7	1	6.25%	0.39	0.44
8	1	6.25%	0.45	0.50
9	1	6.25%	0.51	0.56
10	1	6.25%	0.57	0.63
11	1	6.25%	0.64	0.69
12	1	6.25%	0.70	0.75
13	1	6.25%	0.76	0.81
14	1	6.25%	0.82	0.88
15	1	6.25%	0.89	0.94
16	1	6.25%	0.95	1.00



Result On	Combina-tions	Combinations of SUM /	Decimal Equiva-lent	
1d20	of SUM	Total Combinations	2d10	
1	1	5.00%	0.01	0.05
2	1	5.00%	0.06	0.10
3	1	5.00%	0.11	0.15
4	1	5.00%	0.16	0.20
5	1	5.00%	0.21	0.25
6	1	5.00%	0.26	0.30
7	1	5.00%	0.31	0.35
8	1	5.00%	0.36	0.40
9	1	5.00%	0.41	0.45
10	1	5.00%	0.46	0.50
11	1	5.00%	0.51	0.55
12	1	5.00%	0.56	0.60
13	1	5.00%	0.61	0.65
14	1	5.00%	0.66	0.70
15	1	5.00%	0.71	0.75
16	1	5.00%	0.76	0.80
17	1	5.00%	0.81	0.85
18	1	5.00%	0.86	0.90
19	1	5.00%	0.91	0.95
20	1	5.00%	0.96	1.00



Result On 1d30	Combinations of SUM	Combinations of SUM / Total Combinations	Decimal Equivalent 2d10	
1	1	3.33%	0.01	0.03
2	1	3.33%	0.04	0.07
3	1	3.33%	0.08	0.10
4	1	3.33%	0.11	0.13
5	1	3.33%	0.14	0.17
6	1	3.33%	0.18	0.20
7	1	3.33%	0.21	0.23
8	1	3.33%	0.24	0.27
9	1	3.33%	0.28	0.30
10	1	3.33%	0.31	0.33
11	1	3.33%	0.34	0.37
12	1	3.33%	0.38	0.40
13	1	3.33%	0.41	0.43
14	1	3.33%	0.44	0.47
15	1	3.33%	0.48	0.50
16	1	3.33%	0.51	0.53
17	1	3.33%	0.54	0.57
18	1	3.33%	0.58	0.60
19	1	3.33%	0.61	0.63
20	1	3.33%	0.64	0.67
21	1	3.33%	0.68	0.70
22	1	3.33%	0.71	0.73
23	1	3.33%	0.74	0.77
24	1	3.33%	0.78	0.80
25	1	3.33%	0.81	0.83
26	1	3.33%	0.84	0.87
27	1	3.33%	0.88	0.90
28	1	3.33%	0.91	0.93
29	1	3.33%	0.94	0.97
30	1	3.33%	0.98	1.00

COLOR CODING DICE

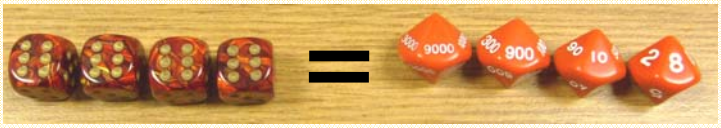
Percentile d10 dice often come with one die representing the tens place (with numbers such as 10, 20, 30, and so on marked on the faces) and another representing the ones place (1,2,3, etc.). But in the early days of gaming, the tens place die did not exist, and they were not really made until the mid-1990s. Players simply used two d10s each of a different color. Usually one would specify which die color represented the tens place and which represented the ones place. Our DDWRPG house rule is the darker die is always the higher (tens) place. One can use different colored d10s to represent any number—just be sure you know which die represents what numeric place. Fortunately, now players can buy dice sets that give a number between 0001 and 10000 - you can see some of these dice on the photos on the following pages.

Conversion of 2d6 to 4d10 with <0.5% Error				
Result On	Combinations	Combinations of	Decimal Equivalent	
2d6	of SUM	Total Combinations	4d10	
2	1	2.78%	0.0001	0.0278
3	2	5.56%	0.0279	0.0833
4	3	8.33%	0.0834	0.1667
5	4	11.11%	0.1668	0.2778
6	5	13.89%	0.2779	0.4167
7	6	16.67%	0.4168	0.5833
8	5	13.89%	0.5834	0.7222
9	4	11.11%	0.7223	0.8333
10	3	8.33%	0.8334	0.9167
11	2	5.56%	0.9168	0.9722
12	1	2.78%	0.9723	1.0000

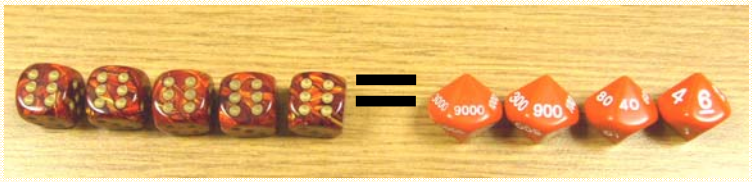
Conversion of 3d6 to 4d10 with <1.0% Error				
Result On	Combinations	Combinations of SUM /	Decimal Equivalent	
3d6	of SUM	Total Combinations	4d10	
3	1	1.39%	0.0001	0.0139
4	2	2.78%	0.0140	0.0417
5	3	4.17%	0.0418	0.0833
6	4	5.56%	0.0834	0.1389
7	5	6.94%	0.1390	0.2083
8	6	8.33%	0.2084	0.2917
9	7	9.72%	0.2918	0.3889
10	8	11.11%	0.3890	0.5000
11	8	11.11%	0.5001	0.6111
12	7	9.72%	0.6112	0.7083
13	6	8.33%	0.7084	0.7917
14	5	6.94%	0.7918	0.8611
15	4	5.56%	0.8612	0.9167
16	3	4.17%	0.9168	0.9583
17	2	2.78%	0.9584	0.9861
18	1	1.39%	0.9862	1.0000

THOSE ELUSIVE CRITS

When it comes to rolling multiple dice with the same number of sides, the number of combinations that can be rolled creates a bell curve for the results. If you look at the 2d6 chart on the left, you'll see that only one die combination can come up for a critical success (2) or a critical failure (12) and the chances of that are a tiny 2.78% of the time, where as rolling a 7 at any given time (with 6 possible combinations) is a huge 16.67%. Likewise, If you want to know what your chances of rolling a 7 or less on a given roll might be, look at the high number of the decimal equivalent (in this case 0.5833). This means you have a 58.33% chance to roll a 7 or less when rolling 2d6. The bell curve is what makes critical successes and critical failures so rare in *Doctor Who* RPGs.



Conversion of 4d6 to 4d10 with <1.5% Error				
Result On	Combinations	Combinations of	Decimal Equivalent	
4d6	of SUM	Total Combinations	4d10	
4	1	0.83%	0.0001	0.0083
5	2	1.65%	0.0084	0.0248
6	3	2.48%	0.0249	0.0496
7	4	3.31%	0.0497	0.0826
8	5	4.13%	0.0827	0.1240
9	6	4.96%	0.1241	0.1736
10	7	5.79%	0.1737	0.2314
11	8	6.61%	0.2315	0.2975
12	9	7.44%	0.2976	0.3719
13	10	8.26%	0.3720	0.4545
14	11	9.09%	0.4546	0.5455
15	10	8.26%	0.5456	0.6281
16	9	7.44%	0.6282	0.7025
17	8	6.61%	0.7026	0.7686
18	7	5.79%	0.7687	0.8264
19	6	4.96%	0.8265	0.8760
20	5	4.13%	0.8761	0.9174
21	4	3.31%	0.9175	0.9504
22	3	2.48%	0.9505	0.9752
23	2	1.65%	0.9753	0.9917
24	1	0.83%	0.9918	1.0000



Conversion of 5d6 to 4d10 with <2.0% Error				
Result On	Combina-tions	Combina-tions of	Decimal Equivalent	
5d6	of SUM	Total Com-binations	4d10	
5	1	0.55%	0.0001	0.0055
6	2	1.10%	0.0056	0.0165
7	3	1.65%	0.0166	0.0330
8	4	2.20%	0.0331	0.0549
9	5	2.75%	0.0550	0.0824
10	6	3.30%	0.0825	0.1154
11	7	3.85%	0.1155	0.1538
12	8	4.40%	0.1539	0.1978
13	9	4.95%	0.1979	0.2473
14	10	5.49%	0.2474	0.3022
15	11	6.04%	0.3023	0.3626
16	12	6.59%	0.3627	0.4286
17	13	7.14%	0.4287	0.5000
18	13	7.14%	0.5001	0.5714
19	12	6.59%	0.5715	0.6374
20	11	6.04%	0.6375	0.6978
21	10	5.49%	0.6979	0.7527
22	9	4.95%	0.7528	0.8022
23	8	4.40%	0.8023	0.8462
24	7	3.85%	0.8463	0.8846
25	6	3.30%	0.8847	0.9176
26	5	2.75%	0.9177	0.9451
27	4	2.20%	0.9452	0.9670
28	3	1.65%	0.9671	0.9835
29	2	1.10%	0.9836	0.9945
30	1	0.55%	0.9946	1.0000

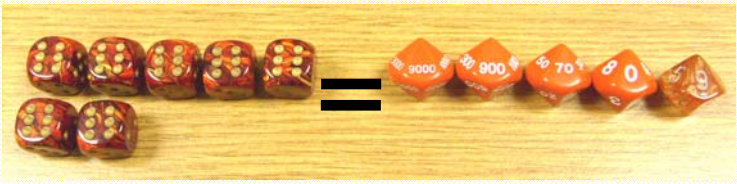
FROM 4d10 TO 5d10

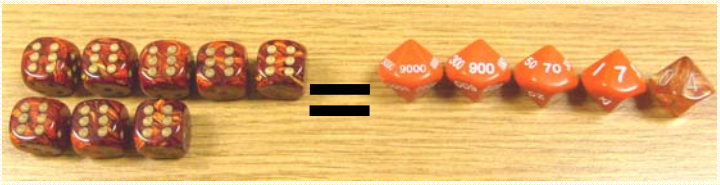
As we go from emulating 5d6 to 6d6 we have to add another d10 to our dice pool to represent the hundred-thousandths place. This is because our margin of error has increased so much that we are in danger of losing acceptable accuracy. Another digit is needed for good resolution to get the proper decimal equivalent of the dice roll we need. Adding another colored die, and knowing what place it represents, will do the job so that you can keep going.

Conversion of 6d6 to 5d10 with <0.5% Error				
Result On	Combina-tions	Combina-tions of	Decimal Equivalent	
6d6	of SUM	Total Com-binations	5d10	
6	1	0.391%	0.00001	0.00391
7	2	0.781%	0.00392	0.01172
8	3	1.172%	0.01173	0.02344
9	4	1.563%	0.02345	0.03906
10	5	1.953%	0.03907	0.05859
11	6	2.344%	0.05860	0.08203
12	7	2.734%	0.08204	0.10938
13	8	3.125%	0.10939	0.14063
14	9	3.516%	0.14064	0.17578
15	10	3.906%	0.17579	0.21484
16	11	4.297%	0.21485	0.25781
17	12	4.688%	0.25782	0.30469
18	13	5.078%	0.30470	0.35547
19	14	5.469%	0.35548	0.41016
20	15	5.859%	0.41017	0.46875
21	16	6.250%	0.46876	0.53125
22	15	5.859%	0.53126	0.58984
23	14	5.469%	0.58985	0.64453
24	13	5.078%	0.64454	0.69531
25	12	4.688%	0.69532	0.74219
26	11	4.297%	0.74220	0.78516
27	10	3.906%	0.78517	0.82422
28	9	3.516%	0.82423	0.85938
29	8	3.125%	0.85939	0.89063
30	7	2.734%	0.89064	0.91797
31	6	2.344%	0.91798	0.94141
32	5	1.953%	0.94142	0.96094
33	4	1.563%	0.96095	0.97656
34	3	1.172%	0.97657	0.98828
35	2	0.781%	0.98829	0.99609
36	1	0.391%	0.99610	1.00000

LADY LUCK AND DICE

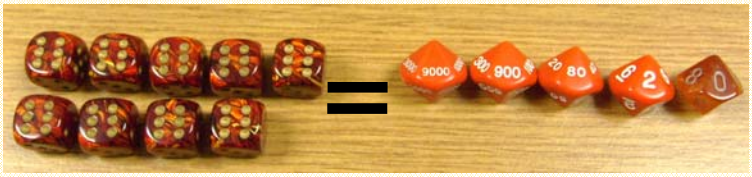
Many players feel that certain dice roll better than others or will say that a die's luck has "run out" when it stops rolling well. Unless a die is weighted or mis-shaped this is only a popular gamer superstition.





Conversion of 7d6 to 5d10 with <0.5% Error				
Result On	Combina-tions	Combina-tions of	Decimal Equivalent	
7d6	of SUM	Total Com-binations	5d10	
7	1	0.292%	0.00001	0.00292
8	2	0.585%	0.00293	0.00877
9	3	0.877%	0.00878	0.01754
10	4	1.170%	0.01755	0.02924
11	5	1.462%	0.02925	0.04386
12	6	1.754%	0.04387	0.06140
13	7	2.047%	0.06141	0.08187
14	8	2.339%	0.08188	0.10526
15	9	2.632%	0.10527	0.13158
16	10	2.924%	0.13159	0.16082
17	11	3.216%	0.16083	0.19298
18	12	3.509%	0.19299	0.22807
19	13	3.801%	0.22808	0.26608
20	14	4.094%	0.26609	0.30702
21	15	4.386%	0.30703	0.35088
22	16	4.678%	0.35089	0.39766
23	17	4.971%	0.39767	0.44737
24	18	5.263%	0.44738	0.50000
25	18	5.263%	0.50001	0.55263
26	17	4.971%	0.55264	0.60234
27	16	4.678%	0.60235	0.64912
28	15	4.386%	0.64913	0.69298
29	14	4.094%	0.69299	0.73392
30	13	3.801%	0.73393	0.77193
31	12	3.509%	0.77194	0.80702
32	11	3.216%	0.80703	0.83918
33	10	2.924%	0.83919	0.86842
34	9	2.632%	0.86843	0.89474
35	8	2.339%	0.89475	0.91813
36	7	2.047%	0.91814	0.93860
37	6	1.754%	0.93861	0.95614
38	5	1.462%	0.95615	0.97076
39	4	1.170%	0.97077	0.98246
40	3	0.877%	0.98247	0.99123
41	2	0.585%	0.99124	0.99708
42	1	0.292%	0.99709	1.00000

Conversion of 8d6 to 5d10 with <0.5% Error				
Result On	Combina-tions	Combina-tions of SUM /	Decimal Equivalent	
8d6	of SUM	Total Com-binations	5d10	
8	1	0.227%	0.00001	0.00227
9	2	0.454%	0.00228	0.00680
10	3	0.680%	0.00681	0.01361
11	4	0.907%	0.01362	0.02268
12	5	1.134%	0.02269	0.03401
13	6	1.361%	0.03402	0.04762
14	7	1.587%	0.04763	0.06349
15	8	1.814%	0.06350	0.08163
16	9	2.041%	0.08164	0.10204
17	10	2.268%	0.10205	0.12472
18	11	2.494%	0.12473	0.14966
19	12	2.721%	0.14967	0.17687
20	13	2.948%	0.17688	0.20635
21	14	3.175%	0.20636	0.23810
22	15	3.401%	0.23811	0.27211
23	16	3.628%	0.27212	0.30839
24	17	3.855%	0.30840	0.34694
25	18	4.082%	0.34695	0.38776
26	19	4.308%	0.38777	0.43084
27	20	4.535%	0.43085	0.47619
28	21	4.762%	0.47620	0.52381
29	20	4.535%	0.52382	0.56916
30	19	4.308%	0.56917	0.61224
31	18	4.082%	0.61225	0.65306
32	17	3.855%	0.65307	0.69161
33	16	3.628%	0.69162	0.72789
34	15	3.401%	0.72790	0.76190
35	14	3.175%	0.76191	0.79365
36	13	2.948%	0.79366	0.82313
37	12	2.721%	0.82314	0.85034
38	11	2.494%	0.85035	0.87528
39	10	2.268%	0.87529	0.89796
40	9	2.041%	0.89797	0.91837
41	8	1.814%	0.91838	0.93651
42	7	1.587%	0.93652	0.95238
43	6	1.361%	0.95239	0.96599
44	5	1.134%	0.96600	0.97732
45	4	0.907%	0.97733	0.98639
46	3	0.680%	0.98640	0.99320
47	2	0.454%	0.99321	0.99773
48	1	0.227%	0.99774	1.00000



Conversion of 9d6 to 5d10 with <1.0% Error				
Result On	Combina-tions	Combina-tions of	Decimal Equivalent	
9d6	of SUM	Total Com-binations	5d10	
9	1	0.181%	0.00001	0.00181
10	2	0.362%	0.00182	0.00543
11	3	0.543%	0.00544	0.01087
12	4	0.725%	0.01088	0.01812
13	5	0.906%	0.01813	0.02717
14	6	1.087%	0.02718	0.03804
15	7	1.268%	0.03805	0.05072
16	8	1.449%	0.05073	0.06522
17	9	1.630%	0.06523	0.08152
18	10	1.812%	0.08153	0.09964
19	11	1.993%	0.09965	0.11957
20	12	2.174%	0.11958	0.14130
21	13	2.355%	0.14131	0.16486
22	14	2.536%	0.16487	0.19022
23	15	2.717%	0.19023	0.21739
24	16	2.899%	0.21740	0.24638
25	17	3.080%	0.24639	0.27717
26	18	3.261%	0.27718	0.30978
27	19	3.442%	0.30979	0.34420
28	20	3.623%	0.34421	0.38043
29	21	3.804%	0.38044	0.41848
30	22	3.986%	0.41849	0.45833
31	23	4.167%	0.45834	0.50000
32	23	4.167%	0.50001	0.54167
33	22	3.986%	0.54168	0.58152
34	21	3.804%	0.58153	0.61957
35	20	3.623%	0.61958	0.65580
36	19	3.442%	0.65581	0.69022
37	18	3.261%	0.69023	0.72283
38	17	3.080%	0.72284	0.75362
39	16	2.899%	0.75363	0.78261
40	15	2.717%	0.78262	0.80978
41	14	2.536%	0.80979	0.83514
42	13	2.355%	0.83515	0.85870
43	12	2.174%	0.85871	0.88043
44	11	1.993%	0.88044	0.90036
45	10	1.812%	0.90037	0.91848
46	9	1.630%	0.91849	0.93478
47	8	1.449%	0.93479	0.94928
48	7	1.268%	0.94929	0.96196
49	6	1.087%	0.96197	0.97283
50	5	0.906%	0.97284	0.98188
51	4	0.725%	0.98189	0.98913
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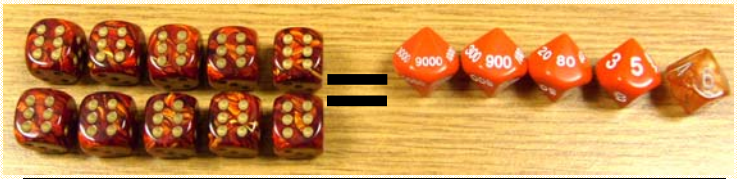
54	1	0.181%	0.99820	1.00000



Conversion of 10d6 to 5d10 with <1.0% Error				
Result On	Combina-tions	Combina-tions of SUM /	Decimal Equivalent	
10d6	of SUM	Total Com-binations	5d10	
10	1	0.148%	0.00001	0.00148
11	2	0.296%	0.00149	0.00444
12	3	0.444%	0.00445	0.00888
13	4	0.592%	0.00889	0.01479
14	5	0.740%	0.01480	0.02219
15	6	0.888%	0.02220	0.03107
16	7	1.036%	0.03108	0.04142
17	8	1.183%	0.04143	0.05325
18	9	1.331%	0.05326	0.06657
19	10	1.479%	0.06658	0.08136
20	11	1.627%	0.08137	0.09763
21	12	1.775%	0.09764	0.11538
22	13	1.923%	0.11539	0.13462
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60	1	0.148%	0.99853	1.00000

EVENT REPORT: CHICAGO TARDIS 2010 CONVENTION

On 26 through 28 November 2010, members of our DDWRPG writing staff attended the Chicago TARDIS Doctor Who convention. As a few may know, some of your DDWRPG staff are on the convention's primary staff, so we actually showed up two days early for the convention setup (beginning Wednesday, 24 November 2010).

Our first two days, including Thanksgiving Day, were spent setting up and preparing for the convention itself. The staff worked hard setting up pipe and drape, moving chairs, running audio and video cables, wiring the video rooms, preparing microphones and video projectors as well as closed circuit TV feeds, and setting up the backstage area for the convention guests. Generally our crew made sure that main events and celebrity guest panels at the convention run smoothly. As someone said, "Main programming is the heart of the con" and the hard work of the crew there helped get it all ready for the attendees that would be descending on the Westin Hotel in Lombard, Illinois for the weekend.

On Thursday evening, registration was opened for those fans who arrived early on Thanksgiving Day to check into the hotel. About one hundred devotees arrived early to ensure that they had their registrations in hand for the convention that would start the next day at 10am. After registration on Thursday evening, con-goers with all-access memberships joined the staff in a special pre-convention pizza party that welcomed the guests to the convention. Our group had a chance to talk with Gareth David-Lloyd (Ianto in *Torchwood*), Louise Jameson (Leela in *Doctor Who*), and Gary Russell (BBC script editor and

(Left) THE CALM BEFORE THE ON-COMING STORM
(Right) THURSDAY'S PRE-REGISTRATION LINE (THANKSGIVING DAY!)

(Left) DENNIS SHOWING HIS GAFFER'S TAPE WORK (17 CABLES IN 1 RUN)
(Right) NICK IN THE OBLIGATORY TARDIS PHOTO IN THE MAIN BALLROOM

(Left) JOHN, ROB, AND MIKE PREPARE TECHWORLD
(Right) STEVE SETTING UP BACKSTAGE IN MAIN PROGRAMMING

NICK, GARY RUSSELL, MIKE AND ROB TALKING AT THE RECEPTION

product line reviewer) all of whom approached us for pleasant conversations about their flights, their work (our video watching fun), shopping plans, and impressions of America. The party was low key and enjoyable for all of those in attendance. It might be a hefty price tag to have an all-access or reserved membership, but for a chance to get one-on-one time with guests in such an intimate setting is what such special memberships are for. For *Doctor Who* fans looking for a unique and unforgettable experience, these enhanced convention memberships are worth every cent.

Friday saw the convention officially open, and after a few quick corrections by the staff, everything started up with-

"HAVE WE GOT A TELEVISION, THEN?" PANEL IN ALT.ALT.PROGRAMMING

WHO RPG v2.0 GETS BBC GREEN LIGHT

In our conversation with Gary Russell at the Chicago TARDIS convention, he mentioned that he had reviewed the updated Matt Smith 11th Doctor version of the *Doctor Who—Adventures in Time and Space* RPG for Cubicle 7 (Gary is in charge of reviewing all *Doctor Who* materials licensed by the BBC). We are happy to report that he said he felt it was excellent and it was given approval to move forward.

Tight lipped about the product itself, Gary Russell did let us know that the new primary game book was significantly different from the first edition, making it a worthwhile buy for those fans who had already purchased the Tennant covered version of the game. He also confirmed that the *Defenders of the Earth* and *Time Travellers Companion,* supplements already announced by Cubicle 7, had been given the green light in regards to review from the Beeb.

When asked about the license of the RPG product to concentrate on current *Doctor Who*, Gary confirmed that the BBC has allowed some necessary references to the classic series to remain intact in the RPG books (such as a reference to the Mondas/Telos Cybermen in the *Aliens and Creatures* supplement). In relation to this, he felt that the BBC was becoming more and more open to the idea of expanding the current scope of *Doctor Who* to include the original series, as everyone is now looking at the two television productions as one continuous series and a single brand. He said it could be possible that we might eventually see some classic *Doctor Who* find its way into the game and supplements.

Gary also told us that, not being a gamer himself, he did not understand a word of what was being talked about in the book (game wise). We shared a laugh at our commitment to gaming and his lack of interest in it as a hobby for himself. Talking about the creative process, Gary explained that much of his creativity and writing was a solo endeavor. We compared that with our collective interest in creating *Doctor Who* gaming adventures in a group atmosphere. Two different approaches to creative story-telling.

We are excited about this great news in regards to the new products for Cubicle 7's *Doctor Who* Role-Playing Game, and encourage our readers to support them.

LOUISE JAMESON AND FRAZER HINES (WITH MODERATOR) ON THE MAIN STAGE FRIDAY AFTERNOON

THE BIG FINISH DOCTOR WHO AUDIO PANEL

PHOTO LINE FOR GARETH DAVID-LLOYD

(Above) MAIN PROGRAMMING'S CROWD
(Below) A VICTORY DALEK

out a hitch. The "Fire Up" panel, hosted by Jennifer Kelley and Steve Hill, was well attended and featured the ever popular speak-in-a-cyber -voice event, as well as other mini-contests that let attendees win prizes, such as advanced copies of writer Ben Aaronovitch's new book *Midnight Riot.*

A panel on the Big Finish line of *Doctor Who* audios started off main programming, to include an exclusive trailer for the *Gallifrey* line of audios which is starting a 4th audio season. A panel with Rob Shearman and Toby Hadoke on their new book *Running through Corridors* followed, before the first of the main guests took to the stage. Louise Jameson, who played the 4th Doctor's companion Leela, and Frazer Hines, the 2nd Doctor's Scottish companion, entertained the crowd with their stories of filming the series, and the behind the scenes anecdotes. Hines shared a funny moment of filming with Patrick Troughton when a director had Troughton stand still at the back of a scene. Frazer was instructed to move forward in shot towards a desk. Frazer stepped forward and was instructed to get closer and closer to the desk in the fore of the camera shot. Eventually Fraser was stuck and told the director, "I can't move forward any more because I'm already resting my wedding tackle on the desk" to which Troughton quickly added from the back of the set "Me too!" A panel that was full of wonderful stories. If asked if they would return to the current series of *Doctor Who*, both Louise and Frazer were quick to answer in unison "In a heartbeat!" which was greeted with a roar of applause from the crowd.

The following panel featured Kai Owen and Gareth David-Lloyd from the series *Torchwood*, who played the characters of Rhys and Ianto respectively. The two actors created one of the most light hearted and laughter filled rooms of the convention as joke after joke flew from their mouths. Kai repeatedly reinforced the point that Ianto "is dead!" as fans would ask Gareth questions about possibly returning to the series, which was regularly greeted with roars of laughter. When asked by the crowd if Rhys character would be a stay at home

KAI OWEN AND GARETH DAVID-LLOYD OF TORCHWOOD

father, Gareth jumped into Kai's arms and sucked his thumb like an infant to even harder audience laughter and a lighting strike of camera flashes as the pair hammed up the moment for the crowd. Gareth also notably commented on the Ianto memorial in Cardiff Bay and was amazed at the outpouring of sympathy for his character. He admitted to visiting the site, and the people there not even noticing that they were standing right next to Ianto himself!

Meanwhile, the dealer's room at the convention was well stocked with videos, books, comics, action figures, posters, and even licensed costumes from the show. The Cubicle 7 Doctor Who Role-Playing Game was on sale with multiple copies available for the fans that were there. Interesting to us, it was the first time that we had seen that some of the items that were produced for the new series that featured the Ninth or Tenth Doctor were no longer

THREE PHOTOS OF THE WELL STOCKED CHICAGO TARDIS DEALERS ROOM

available. After years of easily being able to find items that featured Christopher Eccleston, it was near impossible for fellow RPG gamers Jay and Christa Tozer who were in attendance. This was the first time that we have seen items from the newest series of the show become somewhat rare. Apparently the collector's market has already hit the new product lines. The last of the *Doctor Who-Short Trips* book series, number 29 which is a reprint of stories from earlier books and is subtitled "How the Doctor Changed My Life", is selling for $350 a copy on the low end because it was the last of the series and also had a low print run. The book is not even one year old! The oldest item we saw in the dealers room was a copy of *The Dalek Book* from the 1960s. It was the lone item from that era we saw in the dealers room and it was selling for the very reasonable price of $65. The popularity of the show has really caught on and is reflected by the lack of items from the original series that were available. Those items have been bought up by the new wave of fans that have entered the fandom.

Terrance Dicks, *Doctor Who* writer and script editor was on the main stage to talk about his contributions to the series. As the script editor during many of the years of the third and fourth Doctors he greatly influenced the show during some of its most popular years. He is also the author of many of the *Doctor Who* novelizations. When asked what his favorite *Doctor Who* serial was he quickly answered, "The Five Doctors" and explained that it included all the Doctors and that he also wrote it. He also took the time to explain how he created the Doctor's Moriarity-like nemesis the Master.

The *Sarah Jane Adventures*' character of Luke took the stage next in the form of actor Tommy Knight who proved to be well spoken and intelligent. Tommy shared some great stories from the set of his show and let the audience know that the K-9 that is used in The Sarah Jane Adventures is in fact the refurbished original and that Matt Irvine still controls the robot

(Left) DOCTOR WHO WRITER AND SCRIPT EDITOR TERRANCE DICKS
(Right) THE HARD-WORKING LADIES AT REGISTRATION

(Left) JASON HAIGH-ELLERY AND NICK BRIGGS IN AN INTIMATE PANEL
(Right) THE COSTUMING PANEL

(Above) TOMMY KNIGHT INTERVIEWED BY DR. ARNOLD BLUMBERG
(Below, Left) ALT.ALT.PROGRAMMING; (Below, Right) ROB RUNNING SOUND

(Left) JOHN UPDATING THE CHICAGO TARDIS FACEBOOK PAGE IN REAL TIME AS JENNIFER ADAMS KELLEY PREPARES NOTES FOR THE NEXT PANEL
(Right) ANOTHER STYLE OF DALEK ON DISPLAY

A GIRL DRESSED AS A TARDIS FACES DOWN THE BLACK DALEK

dog. Apparently the prop is quite fragile and still struggles to move around if there are small rocks in the way and like. Asked if he has any items from on the set of the show, he admitted to having numerous Bubble Shock cans and also t-shirts from the series. In a great line that he shared with the crowd, Tommy commented about the monsters the group sometimes face ,"I don't know how the Slitheen have advanced technology when they don't even have opposable thumbs!" Especially cute were the little kids that stepped up and asked questions, really showing how popular the *Sarah Jane Adventures* show is with that younger age group. As a young 17 year old, Tommy Knight was interesting and articulate and a plus to the convention circuit.

The "A Life In Theatre" panel featured most of the convention guests that worked on the stage including many of the main guests. Stories of stage-life abounded. It was a nice change moving away from the series for a while, and hearing about the work of many of the group. Rob Shearman revealed that he has written over 60 plays, and Ian McNeice commented that while he had played Winston Churchill on *Doctor Who*, Nick Briggs had done the voice of Winston Churchill in a *Doctor Who* play.

All of these panels, as well as those in the additional panel rooms of Alt.Programming and Alt.Alt.Programming

THE "A LIFE IN THEATRE" PANEL FEATURING LAURA DODDINGTON, JASON HAIGH-ELLORY, ROBERT SHEARMAN, IAN McNEICE, NICK BRIGGS (in red), LOUISE JAMESON, FRAZER HINES, AND TOBY HADOKE

THE CROWD AT OPENING CEREMONIES

THE GUESTS ARRIVING BACKSTAGE TO BE INTRODUCED

NICK BRIGGS MARCHED IN BY A DALEK

THE GUESTS ON STAGE FOR OPENING CEREMONIES

happened before the main Opening Ceremonies that were actually planned for Friday evening at 6pm, once most convention attendees had arrived. Opening Ceremonies itself were quite the event. Over 300 people were in the main programming ballroom for the introduction of the guests who were on hand for their introductions. The room filled with energy as a special *Doctor Who* theme was played for the crowd. The theme had been written just for the convention by some of DDWRPG's contributors and it was a huge hit, as the crowd clapped along to the theme as lights flashed on stage predicting the arrival of the guests. Jennifer Adams Kelley intro-

ALL THE GUESTS TOGETHER

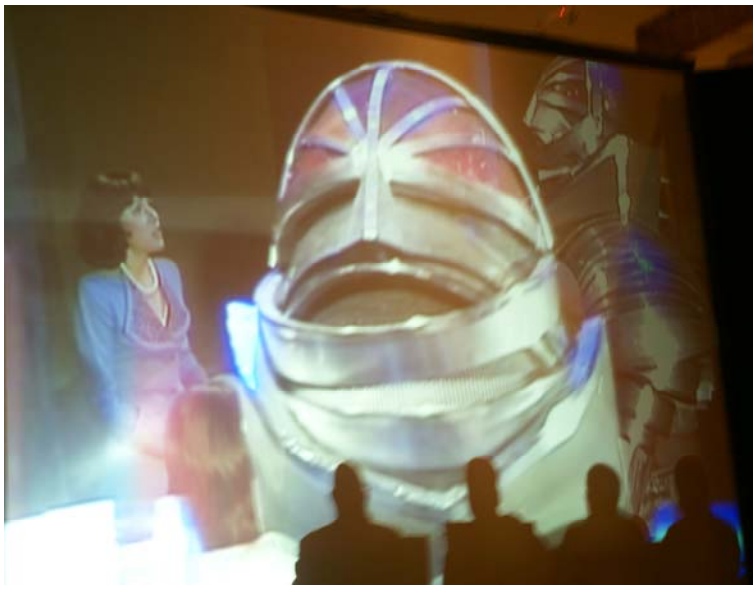
THE CROWD PRESS FORWARD FOR PHOTOS...

...OF ALL THE GUESTS ASSEMBLED ON STAGE

THE "NO SEX PLEASE, I'M A TIME LORD" PANEL ON FAN FICTION

duced each guest to the stage, and each had a chance to welcome the crowd and wish everyone a great convention. With all the guests introduced, the convention had a photo opportunity for the fans. The crowd pressed forward to get the coveted photo of all the group together. A great moment, and one of the hallmarks of the Chicago TARDIS convention. We give a shout out to Crystal Taylor who was at the opening ceremonies and whom we helped take a picture of her on stage with a Dalek! Cheers and we hope you enjoyed the convention weekend! Seeing fans enjoy these great moments rule!

Late evening programming included a track of panels just for adults such as the "No Sex Please, I'm a Time Lord" and "The Good The Bad, and the Crack!fic." The evening featured fan video adventures and parodies as well as the annual performance of *Mysterious Theater 337*. *MT337* chooses a *Doctor Who* episode and actors make fun of the episode just like in *Mystery Science*



MYSTERIOUS THEATER 337 AS THE CROWD SEES IT

BEHIND THE SCREEN AT MT337

THE "CHICKS DIG TIME LORDS" PANEL

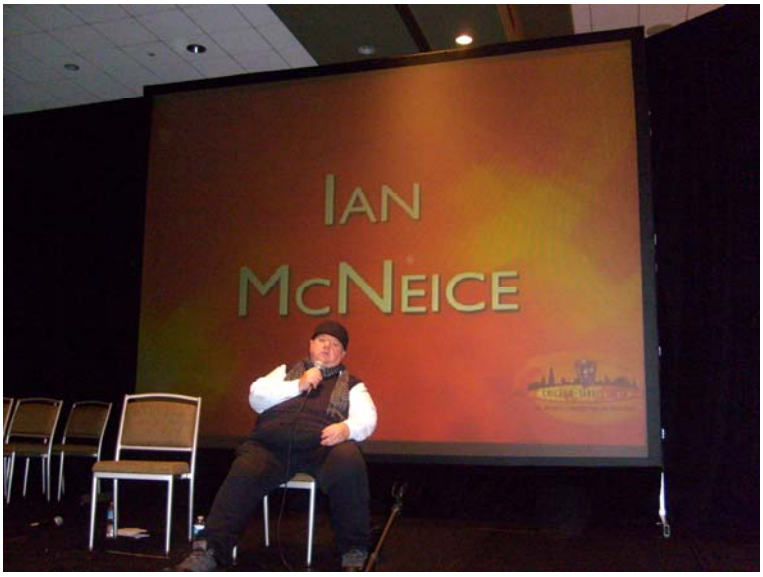
Theater 3000. This year's offering was "Robot" which was written by con guest Terrance Dicks and was lovingly shadowcast by Rob Warnock, Arnold Blumberg, Shaun Lyon, and Steven W. Hill. The show was very well received by the audience which is one of the reasons that *MT337* has gathered such a following at *Doctor Who* conventions.

Saturday morning began with the "Chicks Dig Time Lords" panel by the authors of the book (which we reviewed in issue #4) taking the Westin Ballroom stage to talk about their effort. The panel covered many different viewpoints of feminine interest in the show. Interestingly, many of the conversations in regards to this book always seem to touch on sexuality and fan fictions that pairs the Doctor with various companions, characters, etc. Obviously, a book about gender will touch on sexuality but it is interesting that these female led panels often turn into conversations about fantasies and sex (much more than male led panels ever do). This open conversation about intimate interests is something that is important and welcomed in the genre scene, but is best saved for the adult track evening sessions. Still well worth attending as a panel.

Side panels in alternate programming panels included one-on-one sessions with writers such as Rob Shearman, Simon Guerrier, Terrance Dicks and others. With the masquerade on Saturday night, more costumed fans were

ROB SHEARMAN ONE-ON-ONE

PHOTOS OF A SYCORAX COSTUME



IAN McNEICE ON STAGE

GARY RUSSELL AND TOMMY KNIGHT FROM SARAH JANE

GARY CALLING OUT TOMMY ON TAKING PROPS FROM THE SHOW

(Above) ARCHIVING PANEL; (Below) MASQUERADE BACKSTAGE

walking around on Saturday in their cosplay outfits. People were taking many pictures of the various costumed fans that populated the convention. The dealers room also featured the alt.autographs line allowing the con attendees to get autographs from various writers on the books that they were being sold in the dealer's room. This gave many people an extra chance to get a quick autograph.

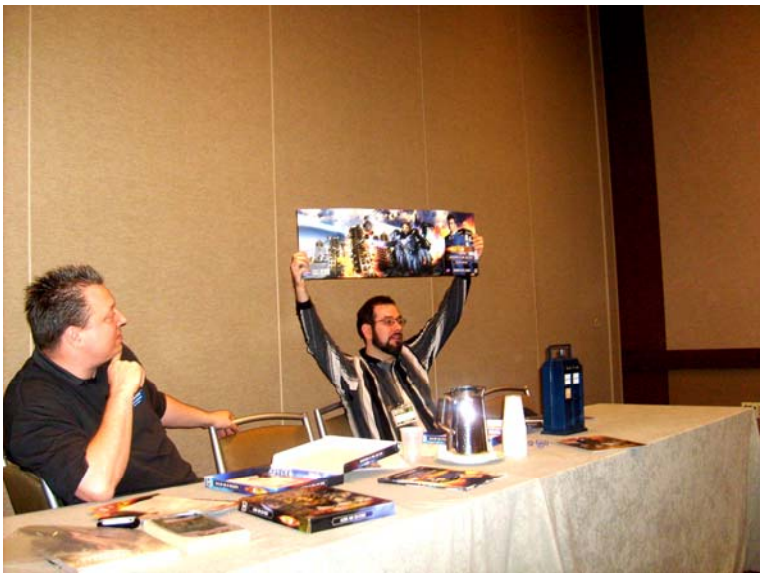
Other major panels on the day included Ian McNeice on stage, who was menaced by the shadow of a Dalek on the screen behind him during his panel. Also Gary Russell, who is the story editor, and Tommy Knight were on stage talking about *The Sarah Jane Adventures* series. Tommy Knight, it was revealed by Gary, is famous for getting into trouble on set, and also being a bit hyper and excited. Tommy admitted to loving sugar, and told the audience he really enjoyed Lucky Charms cereal, which they do not have in the UK! Tommy also copped to being a big video gamer, especially loving *HALO* and *Guitar Hero*. This passion of his was one of the reasons that "Warriors of the Kudlack" was his favorite *The Sarah Jane Adventures* episode. Having a chance to ask him if he tabletop games, he said that he mostly sticks with video console games but has recently started enjoying some on-line MMORPG games too.

Another event was a panel on archiving which discussed the preservation of *Doctor Who* materials in archives around the USA and UK. Interestingly one of the panelists had worked at the BBC Archives and talked a small bit about their holdings. Most of the discussion centered on the difficulties of preserving items and realia from television programs and the lack of funding for such projects in both the academic and private archives.

Late Saturday afternoon featured more panels as well as the preparation for the evening's Masquerade.

NICK (Left) AND JACK (Right) AT THE DOCTOR WHO ROLE-PLAYING PANEL

As Cosplayers prepared for the show, some of the staff and writers for DDWRPG prepared for their panel that was called "So You Want To Role-Play A Time Lord?" Nick Seidler and Jack Kessler gave a panel specifically on the history of and mechanics used in the various *Doctor Who* Role-Playing games. The panel covered the FASA game from the 1980s, Virgin Publishing's *Time Lord* game, and of course the new Cubicle 7 *Doctor Who-Adventures in Time and Space: The Roleplaying Game*. With a strong attendance of 30 people at the panel, along with various other people who stopped in and listened briefly, it was nice to see interest in table top gaming in *Doctor Who* fandom growing. The presenters gave an overview of the variously released games as well as how the general game mechanics differed from game to game. As the Cubicle 7 game was the most recent release, and the crowd was interested in understanding the product, a fair amount of time was spent explaining the game and showing everyone the contents of the core rules box set as well as the released supplements (*The Gamemaster's Screen* and the *Aliens and Creatures* box set). Other points of discussion included different types of campaigns that can be played with a *Doctor Who* RPG as well as general discussions of the adaptability of the games to various eras of the Whoniverse as well as adapting Big Finish audio characters to the game. Nick had a particularly humorous moment when he confused Charlie Pollard, of Big Finish's Eight Doctor's audios, with Vicky Pollard, the Chav teenage girl from the comedy series *Little Britain*. However, the point was made that the game allows either to be adapted for play if someone wishes to. That is the strength of the game. Jack took the time to explain the details of the game's success/failure mechanic and the panel ended with various questions and tips on how to run a successful module or campaign within the system. Overall the crowd was very interested in the possibilities of table top gaming with the good Doctor and



JACK SHOWS OFF THE CUBICLE 7 GAME'S GAMEMASTER'S SCREEN

PART OF THE RPG PANEL'S AUDIENCE

NICK TALKS ABOUT THE BOX SET'S CONTENTS

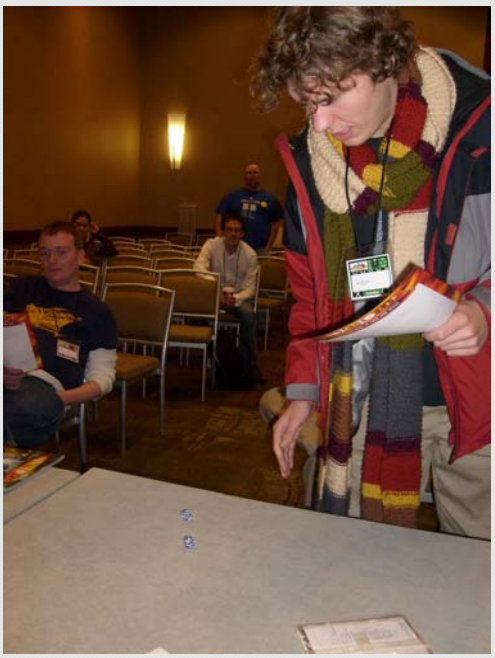
his friends, and numerous people commented about their desire to buy the game and start up their own adventure series. Participants at the game were given handouts of information on the various RPGs and also info on where they can be purchased.

At the end of the panel, those in attendance were invited to participate in a module run with the Cubicle 7 game rules. Jack Kessler took the reigns as Game Master as a number of panel attendees enjoyed a module after the panel. For more information on the two hour adventure, see the sidebar below.

Saturday evening continued with the annual masquerade contest which is one of the best attended events each year at the convention. Numerous fans came in costume, and a number of them did skits or

CUBICLE 7 DOCTOR WHO RPG MODULE RUN AT CHICAGO TARDIS

After the main *Doctor Who* Role-Playing Gaming panel, Jack Kessler ran a game of Cubicle 7's *Doctor Who* RPG, while Nick took photos for this article and provided occasional sound effects for the adventure. A number of panel attendees stayed to play the module which featured the numerous characters being drawn from their place in space to another where scientists are working on a "Causality Bowl." This causality experiment has drawn in the various characters, as well as monsters to the same place in space and time. The characters had to work together to save the day and return themselves back to their proper places in space-time. Players at the game included Watson Ladd, Ana Maria Meler, Nick Van Dorpe, Todd Renies, Lewis Miller, Mike McNamara and Aiden Mullins-Pearson. Also in attendance were numerous convention attendees who stopped in at the game and watched the adventure unfold like a story. With this panel and module, this is the second year in a row (after Nick's module in 2009) that the Chicago TARDIS has had a significant *Doctor Who* RPG gaming presence and module that was run. The DDWRPG staff are happy to have brought *Doctor Who* table-top gaming to the convention.



WATSON ROLLS A SUCCESS

JACK GAME MASTERING THE MODULE

THE PLAYERS INVESTIGATE THE CORRIDORS IN THE GAME

(Above Left) IAN McNEICE JOINED THE TIMELORDS TO JUDGE THE MASQUERADE; (Other Photos) MASQUERADE MOMENTS

sang songs that accompanied their entries. The current series of *Doctor Who* and *Torchwood* were heavily represented at the masquerade, but so was the classic series and a few other sci-fi series as well. There was even a mechanical K-9 that made an appearance on stage. This year's masquerade was judged by Ian McNeice who joined the other judges who were all dressed as Time Lords. As the judges retired to deliberate the winners, Mike Olsen hosed

the yearly Match Game contest in which players have to try to match the answers to a phrase that the 'celebrity' panel has chosen to finish the same phrase. *Doctor Who* comic book writer Tony Lee joined members of the staff as a celebrity judge for this year's game which brought many laughs to the assembled audience.

After Match Game, the judges returned to give awards to the various contestants that had won prizes in the masquerade. Numerous costumes were singled out for recognition in different categories. The Best-In-Show prize went to a pair of girls who were dressed as a Dalek and as the TARDIS. As per our report in Issue #4, girls dressing as Daleks are as popular as ever, even winning this year's Chicago TARDIS masquerade.

After the masquerade, the attendees of the convention were treated to Toby Hadoke's (said "Haddock", like the fish) one man comedic stage play *Moths Ate My Doctor Who Scarf*. The show which Toby has toured through the UK pulled in the largest single event attendance of the convention as 370 people watched his performance as he spoke of his interest in fandom and the

(Top Left) THE MATCH GAME CONTEST HOSTED BY MIKE OLSEN
(Left) VARIOUS MASQUERADE SHOW WINNERS
(Below) THE BEST-IN-SHOW DALEK AND TARDIS GIRL COSTUMES

TOBY HODOKE GETS A STANDING OVATION FOR HIS "MOTHS ATE MY DOCTOR WHO SCARF" PERFORMANCE

impact it has had on his family. While including elements and jokes about *Doctor Who*, the play really is universal in its appeal and has an excellent emotional draw. The audience responded well to the show, and at the end of the performance Hadoke was greeted with a standing ovation from the crowd and welcomed back to stage with thunderous applause. With the end of the performance, Saturday's events came to a close and fans retired to room parties and hotel hallways to relax and enjoy themselves for the evening.

As the main programming hall cleared, some of the guests such as Dr. Arnold Blumberg and Shaun Lyon came over and visited the stage crew in tech-world (the affectionate name for the raised area where all the video and audio is run from at the side of the stage). The pair came to admire the crew's Loyhargil, a small rubber brain that the crew used for a mascot during the convention (and named after the brain computer in "Time and the Rani"). The little brain was difficult not to touch by everyone who walked past it. A running joke at the end of the evening was "Don't punch the Loyhargil" as everyone would touch or flatten it and then it would return to its original shape.

On Sunday the convention entered its last full day, with programming beginning in the main panel room at 10am. A brunch that featured the guests was held as a special event (in which all-access and reserve membership attendees could go to, as well as people who bought special tickets). Breakfast included fruit, eggs, bacon, hash

DON'T PUNCH THE LOYHARGIL (TECH-WORLD'S MASCOT) !

(Above) TOMMY KNIGHT SOCIALIZING DURING THE SUNDAY BRUNCH
(Below) FRAZER HINES AND TOBY HADOKE JOKE AROUND AT THE BRUNCH

browns, muffins as well as coffee and juice. Convention goers at the event had a chance to share brunch with the guests, and after being seated with one guest, after a while the guests would rotate allowing people to meet more of the actors up close and in a very personal way. The event is highly recommended if one has the opportunity to attend.

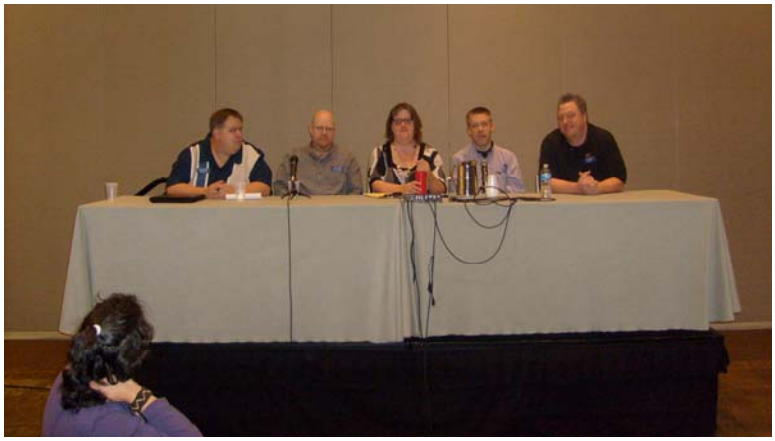
Other panels that were featured on Sunday morning included "Torchwood in a Post-Children of Earth World", a panel that looked at the upcoming *Torchwood: New Earth* series. It was revealed that the new Torchwood series would be one connected series, like "Children of Earth", but made up of 10 parts. Kai Owen also confirmed at a panel later in the day on Sunday that he would be in the

LOUISE JAMESON AND FRAZER HINES' TALK ABOUT CLASSIC DOCTOR WHO

series and that his character was for sure written into the first episode of the series. A panel on how to construct your own Time Lord collar and also a panel called "Fans Gone Wild" were highlights of Sunday morning.

Kai Owen and Gareth David-Lloyd again took the stage as part of their humorous and out going double act as they talked about the production of *Torchwood*. Afterwards, Louise Jameson and Frazer Hines also appeared on stage as they recalled their time on the time travel show that helped launch their careers. Another panel that was held at the same time was called "Music of the Spheres" with Rob Warnock and Dr. Phil Serna which was a panel about the music in *Doctor Who*. This panel was actually recorded for the *Adventures in Time, Space and Music* podcast that should soon be found on-line at http://adventuresintimespaceandmusic.phillipwserna.com/ . The panel covered the various theme tunes used for the series as well as the development of the various incidental music that was featured. The presenters used audio clips to demonstrate their points and it was a rather interesting discussion. Other panels that drew a crowd included one called "The Crafty Whovian Showcase" in which the panelists shared various arts and crafts related projects from *Doctor Who* and other sci-fi shows. TARDIS blankets, knit scarfs, plush Daleks, costumes and dolls were all various items that were talked about in the panel. The convention team welcomed attendees to the Con talk back panel in which con goers could give their input into how the event could be improved or changed for the future. Most of the people attending the session shared that they really enjoyed the convention and that there were only minor improvements that could be made (such as better line management in

THE CRAFTY WHOVIAN SHOWCASE



THE CON TALK BACK WITH THE ORGANIZERS

THE GUESTS ASSEMBLED AT CLOSING CEREMONIES

the alt.autographs line and a few other suggestions. The convention staff listened, took note, and would work on those improvements for the next convention, which will be held in one year's time again.

The final official event of the convention was the Closing Ceremonies event. Starting with the variation on the *Doctor Who* theme that was created for the convention, the video screen flashed photos of the various guests and attendees as everyone had a chance to look back and remember the weekend. The guests were brought out one at a time and gave some parting words, and the whole group was lined up one more time so that the con go-ers could snap a photo of the assembled group, which many of those in attendance did. And with the guests' farewells, so ended the official portion of the Chicago TARDIS 2010 Convention.

The staff then cleared the room and did the thankless task of tearing down the main programming, video,

THE STAFF CONVENTION AFTER-PARTY

GARY RUSSELL PLAYING THE "WHO-LOSE-OR-DRAW" GAME

IAN McNEICE JOINING THE ANNUAL GAME

RUTH ANN WATCHING TOMMY KNIGHT'S DRAWING

and other rooms and packing away all of the equipment and gear that had been used for the event. When this was completed, the staff members were able to go to an after-convention pizza party with the guests as a thank you for their hard work.

One of the highlights of the after-party is the annual Who-Lose-Or-Draw game (a variation of Win-Lose-Or-Draw, but with all Doctor Who references). Over the years many different players have been a part of the event, and many of the guests such as Colin Baker, Anneke Wills, and Nick Briggs have joined in on the annual games. This year Gary Russell, Ian McNeice, and Tommy Night join in the game with the staff members . Who-Lose-Or-Draw is one of those events that everyone looks forward to at the end of the convention because it is simply a great relaxing and social time. And of course, it's a game and therefore worthy of us to report in our 'zine.

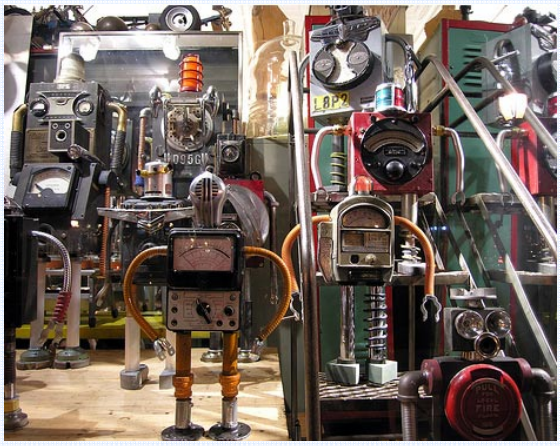
Overall the Chicago TARDIS 2010 convention was a roaring success for the attendees that enjoyed themselves to the staff that made it happen. With various games being played and talked about it is also one that we recommend that Whovian gamers consider attending. We look forward to next year's convention, and are sure that there will be more gaming events for those who are interested.

MODULE: PLANET OF THE BROKEN

"Planet of the Broken" is a Doctor Who *adventure module set on the planet Deltron in 3017CE. This adventure module can be run with either a group featuring the Doctor or another group of time travelling players. "Planet of the Broken" was the* Doctor Who *RPG module that was run for attendees at the Chicago TARDIS 2009 Convention [Played as DDWRPG Campaign module #4260 and also replayed as #4269 "The Golden Masters"].*

The TARDIS lands on the planet Deltron in the year 3017CE, after the TARDIS crew have detected an unusual technology reading that does not seem to be accurate for the time and place of Deltron. As the crew exit the ship, they find a warm planet that is covered in metal, plastic and junk. The planet Deltron is the dumping ground for old robots, Andys (short for Androids), technology, spaceships, and technological junk. The planet's surface is completely littered with piles of junk creating a labyrinth on the planet.

THE JUNK LABYRINTH OF DELTRON



MULTI-METER-BOT IN THE LABYRINTH

BROM-BOT

THE ROBOT GRAVEYARD

As the crew search through the walls and piles of junk, characters will have to avoid being cut by rusty junk and may need medical help to prevent getting seriously injured. The area is full of mechanical equipment and at least half or more of the junk is made up of discarded android and robot parts. Mechanical arms, legs, heads, and other body parts litter the other rusting bits of technology in every direction, piled high as walls around the characters.

As players investigate the area and look around, they may make awareness or intuition rolls. If they make their rolls, they will feel as if the junk is looking at them or sometimes even moving. Characters that make a second successful roll will realize that there is a working robot trapped under a pile of junk that is quietly watching the group. The robot looks like a large multi-meter device and if someone calls out to it, the robot (named Multi-meter-bot) will stop struggling and try not to be noticed. Aware players will notice that the needle on the gauge on the robot's chest will continue to move and if players approach the robot the needle will move up and up reveling more of a charge (and the fact that the root is more and more scared).

If the players approach Multi-meter-bot, he will suddenly activate and beg for mercy to not be harmed in a squeaky high voice. Multi-meter-bot will squirm and move and say things like "The flesh can not be trusted", "Please do not junk me, Andys have feelings too!", and "Please do not harm or deactivate me as you have so many of my kin. Andys are now free of the orders of flesh-kind" Players with good negotiation and diplomacy skills will be able to calm the robot down and try to explain that they have no desire to harm the robot. The players should free the robot from the junk that has fallen on him. Once free. The crew can interact with Multi-meter-bot and if they question him will learn that there are other robots here on Deltron and that they are trying to repair themselves from the parts on the planet.

WE DON'T ALLOW THEIR KIND HERE

Just as the players are interacting with Multi-meter-bot a heavier gruff combat style robot (named Brom-bot) will crash onto the scene. The Brom-bot will explain in a gruff voice "Multi-meter-bot is speaking to flesh-kind! Is Multi-meter-bot telling them of the secret of

sanctuary? Multi-meter-bot must answer to the judgment! It is the rule set from the Golden Masters" As the Multi-meter-bot huddles and shakes with fear, the Brom-bot will then approach the Multi-meter-bot and point his arm-like weapons at it and order "Return to Sanctuary, while I deal with these flesh sacks to protect the secret!" Players who are quick or making the proper rolls will realize that they can also negotiate with Brom-bot. If they argue that they deserve judgment too before they are harmed, Brom-bot will order them to sanctuary as well to stand judgment. If the characters plead for mercy, Brom-bot will say, "You must leave this world, for the Golden Masters have taught us of the dangers of flesh-kind. Leave now and you will not be harmed." If the players promise to do so, Brom-bot will watch them leave and then be on his way. Obviously, if the players choose to confront the heavily armed robot they are in for a fight. Most players will avoid the confrontation, and then follow on to where the robots themselves might be headed. Eventually the players will find themselves near the robots' home: sanctuary.

ENCOUNTER IN SANCTUARY

As the players approach, they will find that the robots have created a small society for themselves. Junk has been assembled, welded and put together to create a small junk-yard city for the robots, named Sanctuary. Many different styles of robots and androids, all reassembled and repaired from the junk found on the planet are moving around this metallic city. If the players fail their stealth rolls, the androids will spot them and pull them to the center of the town (at which time they will see the following encounter unfold as they are prisoners), but otherwise, the players will watch as Brom-bot returns Multi-meter-bot to town and accuses the smaller robot of interacting with flesh-kind. A number of other androids and robots will gather as Brom-bot makes the accusations. The players will see an android with the head of Abraham Lincoln (named Honest Andy) come to the center of the town square where the altercation is taking place. Players with skills in sociology will notice that the Honesty Andy robot seems to be respected and is the leader of this group. Honest Andy formally starts a trial based on the law of rules set forward by the Golden Masters.

The Brom-bot will formally address Honest Andy and explain that the Multi-meter-bot was interacting with flesh-kind (people), which goes against their code. Honest Andy will allow Multi-meter Bot to defend himself, to which the small bot replies "I only saw the flesh kind here, I did not tell them about Sanctuary or the Golden Masters." Brom-bot will say he saw the flesh-kind interact with the robot. The trial goes on in similar fashion and if no one defends the Multi-meter-bot, he will be sentenced to deactivation.

If the players realize and chime in to the situation (either by breaking cover if hidden, or speaking up if they are captured) they can influence the trial and help the innocent Multi-meter-bot. They can speak up and admit that the robot was not trying to help them. Any help that the characters give will be seen as suspect, and will bring jeers from half the robots who call them "flesh-kind oppressors" and "those who made us to serve them" (it will be even worse if some of the players are cybernetic, as the robots will angrily accuse those characters of being "wannabees" or "gross half-breeds"). However, Honest Andy will be fair and allow any character testimony. After the testimony is heard from both sides, Honest Andy will call for a vote saying "All Andys have the right to their destiny, all Andys have a right to vote". Each of the Andys (Androids) will then raise their hands as to

HONEST ANDY THE ANDROID

THE OTHER BOTS PARTICIPATE IN THE VOTE

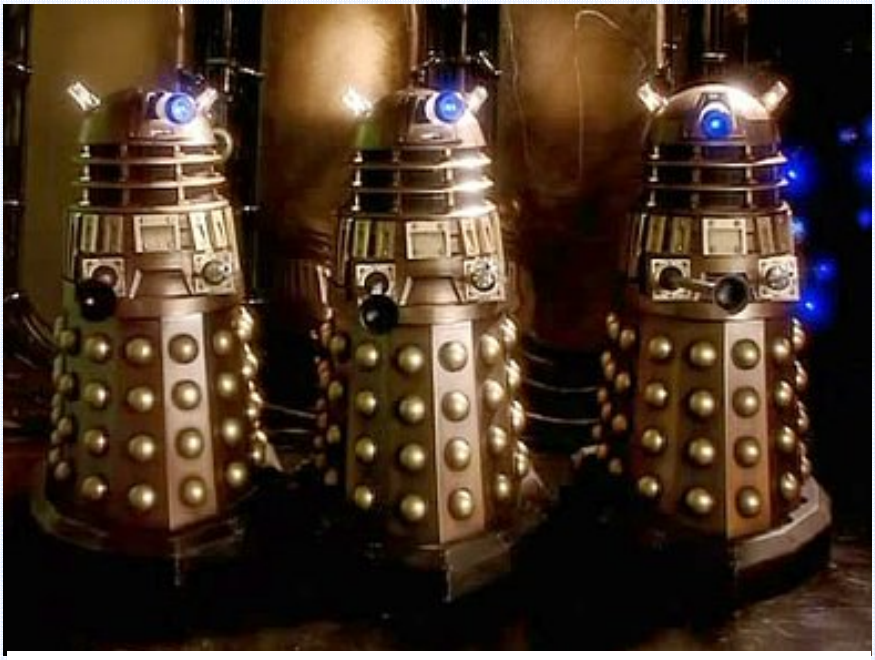
Multi-meter-bots fate. The GM should decide on the odds by how the characters may have helped the case or not (even if it put the players in danger). The result of the vote will stand. If the vote is guilty, Multi-meter-bot will be deactivated (to the horror of some of the robots present) and if he is voted not-guilty the small robot will be set free, and Brom-bot will accept the decision. After the vote and sentence being carried out, Honesty Andy will turn his attention to the players...

ANOTHER TRIAL FOR THE ANDYS

Honest Andy will then say that the rules are that flesh-kind are not allowed in sanctuary, and that the usual penalty for this is death. The players then find themselves on trial, and surrounded by hundreds of robots. However, if the players supported the innocence of Multi-meter-bot, Honest Andy will point this out to the others and in turn Multi-meter-bot will also defend the characters. Even Brom-bot will admit that the characters did not try to harm him (unless they did get involved in an altercation). The rules are that Sanctuary is for non-flesh-kind only. As the players try to talk their way out of the situation, the fact that the rule that no flesh-kind can be in Sanctuary did not come from the Andys themselves but from the mysterious Golden Masters that dictated that rule. Honesty Andy will point out that the Golden Masters were the ones that first assembled him and the other Andys and set the robots to the task of rebuilding themselves and creating their new society in Sanctuary. As the players defend themselves, Honest Andy will speak more and more about the Golden Masters. Players can make awareness roles if they do not catch on, but should question the freedom that the Andys have as a people, if they must follow the rules and ideas of the Golden Masters alone. Some robots will argue that the Golden Masters simply give them the freedom that the flesh-kind (humans) never did. The players can make the argument that the Golden Masters have just replaced the flesh-kind with their own rules. Honest Andy will suggest that the TARDIS crew be taken to see the Golden Masters but only so long as the other androids vote to do so.

THE GOLDEN MASTERS

The players, escorted by Honest Andy, Brom-Bot, Multi-meter-bot and other robots will go to the hall of the Golden Masters deeper in the city of Sanctuary. Players with skills in Astronautics or Space Vehicle operation will realize that they are inside a spaceship that is hidden under the junk that covers the planet Deltron. Once the players are led into the Golden Master's lair, they will find themselves face-to-face with a squad of Daleks. If the players confront the Daleks directly, a battle will ensue and the androids will assist the Daleks. However, if the players remain calm, the following exchange occurs between the Daleks and the Andys. Honest Andy will ask the Daleks what to do with the flesh-kind they have found, and explained that these flesh-kind have helped the Andys and been fair. The Golden Masters will insist that the people be "Exterminated" regardless of cause. The Daleks will remind the Andys that "We have helped you and your brothers, so that you may rebuild yourselves to fight against your oppressors." Players will realize that the Daleks are helping the Andys rebuild themselves so they can be used as an army to help the Daleks wipe out humans. If players have encountered the Daleks before, or if the players make mentality rolls to figure it out, they will realize that the Golden Masters are not robots themselves, but cyborgs—Dalek machines with Kaled mutants inside. This revelation will be repulsive to the Andys who will realize that the Daleks have been lying to them and using them as pawns. In this case the Andys will join the TARDIS crew in fighting the Daleks and putting an end to their plan. With the TARDIS crew's flesh-kind helping defeat the Daleks and giving the Andy's real independence, the crew forge real peace for the future of man and machine together.



THE GOLDEN MASTERS REVEAL THEMSELVES

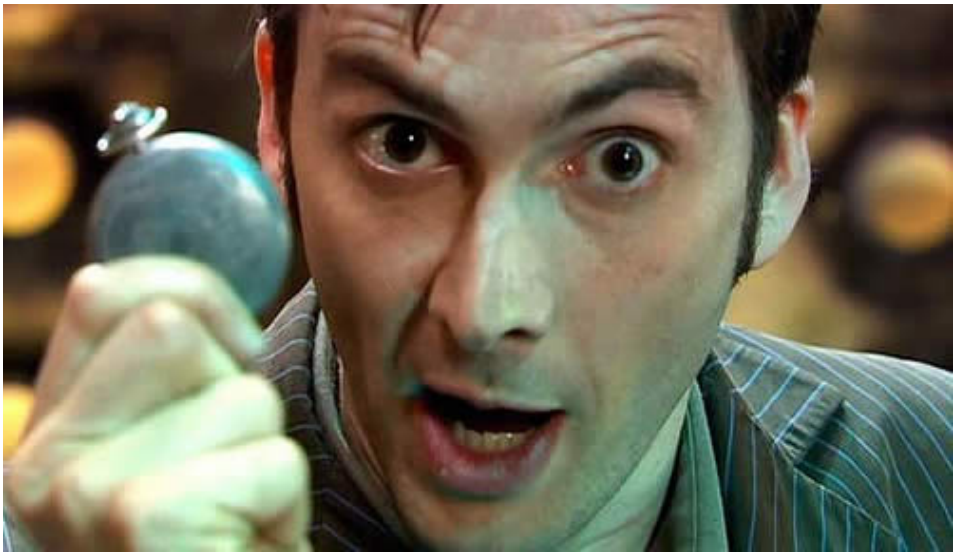
GAME MASTERING TIPS:
A LOOK AT GAME TIME MANAGEMENT

As with school or professional life, in order to fit all the things that one wants to do into the day one has to become good at managing time. Making sure you get your work done, eat, sleep, and game all in one day takes some planning. The same is true when making sure that you can fit an adventure module into the amount of time slotted for your game, and that you are pacing your adventure properly.

Every group starts this time management process by agreeing to a start time to get together and an expected time when the game should end. This is often called "The Gamer's Time Contract" - the players have committed to the game but for only this agreed upon period. That's the goal to shoot for, and as a Game Master you have the responsibility to make the game fit this time slot. The players, and often their wives, boyfriends, partners, or family are planning to hold you to that as much as possible. This is not an anti-gaming thing, just the reality that everyone has other responsibilities and things they have to do. The key is to plan that time.

In previous articles in our 'zine we have talked about including pre-gaming session time. This means building time into your game slot for the players to get settled in. This is usually a 30 minute endeavor. We have some players that come to our game sessions right when they expect us to start the game, but inevitably, this means we still need to wait for them (and the rest of us who are welcoming and engaging them) to settle in. The rule is more accurately saying that it is 30 minutes after your last player arrives. At gaming conventions and the like, where players are ready to get into the game, I would say that this period is more compressed and lasts only about 15 minutes. But for regular games, remind players of their expected arrival time or it will set your start time back.

Often, modules are expected to last the given amount of time that most players have committed to for the game. At game conventions like GenCon, an RPG game slot is 4 hours long. That means you really have 3 hours and 45 minute slots, as the players for the next game



"GAME MASTER TIME MANAGEMENT IS ESSENTIAL!"

TIPS ON SPEEDING UP A GAME

The following are a few tips that will help GMs get a game moving when it is running slow or getting bogged down.

● **Improve the odds that players need in order to roll as success** at a certain task. Helping them get the dice rolls they need moves the story forward.

● **Explain more of what happens when you give the description** of a success rather than playing out the details of each of the moments. Tell what happens for that, and what would be the next roll. By describing more of what happens rather than taking player input the game can be sped up.

● **Compress time.** Rather than playing out what each player does, simply say, "As you wait, three hours passes and now it is getting dark" or "As you are exploring, you see that a number of hours pass, and you discovered the following…" Don't accept the player's details of what they do if it's unnecessary.

● **Skip a scene** if it is unnecessary to the plot. GMs often want to add extra encounters to give flavor to their world, but when running short on time, cut out the unnecessary scenes.

● **Skip unnecessary dice rolls**, such as initiative (and simply do turns around the table). Likewise, rather than giving Intuition or Awareness rolls, simply tell the players what they see or find.

● **Skip unnecessary description.** While GMs often like to flavor their language with details (ex. "The hardened jawed policeman in the black uniform and shiny badge grimaces at you and raises his heavy doubled barreled blaster in your direction"), when in a time jam just keep it simple ("The angry cop points his gun at you").

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● As long as you are a good enough GM so that they players do not notice, **move the plot in the direction of the solution regardless of the dice rolls**. Players do not know the outcome of an action whether success or failure. (ex. Success: "You shoot your gun and hit the Dalek which is then incapacitated"; ex. Failure: "You miss the Dalek, and hit the wall behind it, but as the wall is made out of thin plaster, the wall crumbles and covers the Dalek's eye and surrounds it with plaster wall sections and now the Dalek cannot move and is incapacitated.")

● **Wrap up a scene** (especially the ending of a game) **by simply describing everything that happens.** Players do not need to be involved in every part of the story to influence its outcome. After the final battle, just let the players know how things play out and that they left the planet.

● **Use a Deus Ex Machina** ('Machine of God') to resolve a situation. Have something happen 'just because'. For example, the players are stuck with a patrol of Daleks between them and their spaceship. Suddenly there is an Earthquake (just because) and the Daleks are covered in a rockslide allowing the players to get past them. If you feel you need to explain why, just go with the flow ("the planet is somewhat unstable and that's the way it is"). Depending on your campaign having UNIT, Torchwood or the Time Lords show up and help the TARDIS crew is always a good option.

● **Cut your players off if they are talking too long** or hogging the game spotlight. Sometimes it's not the GM that is going long but the players dragging things out. Do not be afraid to reign them in.

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will arrive a bit early, and you are instructed to finish in time for your players to get to their next games. Add the 15 minute get-to-know-you period and that means that at gaming conventions the actual game time is expected to be between 3 and 3½ hours long. Our DDWRPG group sessions average about 5 hours of game time per session. So when we slot time for our games, we set aside 6 hours. 30 minutes to wind up, 5 hours game time, and 30 minutes or so post-game time and wiggle room. So with some wiggle room built in, we have our general time set aside in which we can run an adventure.

Sometimes a GM will plan an adventure and the players sail through it, figuring out the plot and getting just the right die rolls. Occasionally, an adventure that a GM thought would take longer seems to be way ahead of schedule. A solid GM can slow a game like this down, by adding extra encounters, or complicating the plot. But this is not a danger to breaking the Gamer's Time Contract. Ending early is not nearly as bad as ending late. If need be, one can always play another adventure (a good GM always has at least one more module in reserve), or talk about great stories from previous games. Sometimes players will be happy that they can leave a little early as well. This only becomes a problem if the players feel that the GM's modules are consistently too short. Consider this less of a concern.

The hardest things for Game Masters to learn is to fit an adventure into the available time that the players have. This is an especially important skill for GMs who hope to referee at conventions or tournaments. Planning the pace of a game can be hard. But have no worries, it is something that improves as GMs gain experience. As a referee moves their adventure forward they should keep track of the events and encounters that they have planned. GMs should be sure to know which encounters are absolutely necessary for a game, and which can be eliminated or ignored in a time crunch.

The sidebar to this article gives various tips that GMs can use when they are feeling the time squeeze. Often Game Masters are reluctant to use some of these tips because

THERE ARE NUMEROUS DOCTOR WHO RELATED TIME PIECES YOU CAN GET TO HELP KEEP AN EYE ON THE CLOCK.

"A GOOD GM MANAGES THEIR GAME TIME TO FINISH THE STORY AND ENSURE THE PLAYERS DO NOT GET BOGGED DOWN!"

they do not want to rob the players of the module's full potential or short the players on the experience. We give the following word of advice as more important than any other: the real world affects the players more than anything that happens in the game. Regardless of how detailed the adventure is meant to be, and how cool a GMs ideas were, that will not be a factor in the player's enjoyment if they get yelled at by parents or significant others for being out too late. The module's details may be awesome, but if a player misses an exam the next day and flunks out of school, the story will not be nearly as epic as the damage that happened to their college career. Being able to manage your player's time helps manage your group, and thus ensure that there are many more games to come.

Game Masters also must realize that being able to adhere to the Gamer Time Contract is one of the things that makes them a great GM. Figuring out when to stretch the details of the module to fit the time, and when to cut out unnecessary elements is a key GM skill. It is as important as realizing what parts of the adventure the players are really enjoying and giving them more of the same in follow on encounters or games. Managing the game time allows you to give the players the excitement that they crave during the game. No one wants that excitement simply cut off, and most prefer the story of the evening to finish at a logical point. Keeping an eye on the clock ensures a total experience.

Of course, at the end of the session save some time for your players to wind down and clean up. We go into more detail on this in the following article "After the Game". Generally though, all the players also need some time to process the experience after the game. That means being sure to end the adventure before the agreed upon time has been reached. Newer players may not get this, but the after-game ritual is also an important part of the game experience.

Despite being a game about time travel, *Doctor Who* is no exception to the fact that a GM needs to manage the flow of the game to ensure it ends on time. This will make the players happy and will ensure that there are no ill consequences that may prevent people from showing up in the future. It will ensure everyone has fun.

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● **Modify the plot of the adventure**. Not every module needs to play out like you planned. You can change the plot, what is going to happen or the bad guy on the fly. This also lets you save your more complex plot for another day.

● **Change the module so that it is the first part of a series.** The players may only have uncovered part of the problem and it may not look like they will solve the adventure. Get them to a fairly good break point and reveal that there is a bigger threat, then call the game. Return to the story arc in another adventure.

THINGS FOR TIMELY GMS TO CONSIDER

● **Choose a game end time with the players before the game.** Stick to that time, as best as possible. Players often have other appointments and responsibilities. Be sure to consider their real lives not just their in-game characters. Contrary to popular belief gamers need a full night of sleep too. Older gamers sometimes have families or jobs waiting for them as well.

● **Keep a clock** (or a watch) **in the room, and pace your adventure appropriately.**

● If you think that the game is going to run longer than expected, **ask the players if extending the game time is alright with them.** It is recommended to ask this as soon as the GM knows the game might go long. Otherwise use the tips we have given to speed up the game and hold to the agreed end time.

● If you know you'll have the same group of players, or you are part of a regular gaming group, **stop the adventure at the appropriate point c**lose to, or before, the agreed upon time.

PLAYER TIPS: AFTER THE GAME

There are some universal things that players can do after a game to create a great gaming atmosphere. The game may be over for that day but the following suggestions or courtesies will ensure that everyone has a great experience and that your host will want to invite you back for another game in the future.

● **GMs should be sure to remember this 'After Game" time when time managing and planning the evening**. Plan time for all the following tips.

● **GMs should allow for some wind-down time immediately after play stops**, when players think and talk about the adventure that they have just gone through. Some players and GMs like to jot down some notes about the adventure that just took place at this time. Often players reminisce about the highlights of the adventure that they just participated in. This is part of the process of understanding and making sense of the experience that just happened. Be sure to plan for this time. We recommend that adventures end about 15 minutes before the time all of the players have to leave.

● **Pack up your dice and books** as appropriate. The host may be the person that decides how long you can stay at a certain location, but when time is close or there are other appointments no one wants someone who is cleaning up their stuff to dilly-dally slowly. If everyone is going to hang out for a while, you can always unpack those things you need to share again.

● **Discuss or resolve any in-game or rules arguments** after the game. If there were any disagreements during the game, now is the time to question any GM calls (not during the adventure). Also it is important for players (and GMs) to be tactful and respectful when bringing up such issues. Having a yell-fest or mean spirited argument is not good for any game group, and if this after-game discussion devolves quickly, the GM or host, should simply call the evening and save the discussion for another time. That said, in our experience resolving the issue before people leave the game, and their memories cheat the truth of events, is a better than letting a concern fester. We also know that this is a more volatile situation for younger and more inexperienced players than seasoned veterans, and that major arguments will take more time to resolve. The goal here is a fair and calm discussion.

● **Help clean up the game table and space**. Especially if this is not your house, do not leave behind empty soda bottles or plates of half-eaten pizza. Do your part and clean up the garbage. Ask the host if there is a place for recyclables or where the garbage is at if you do not know.

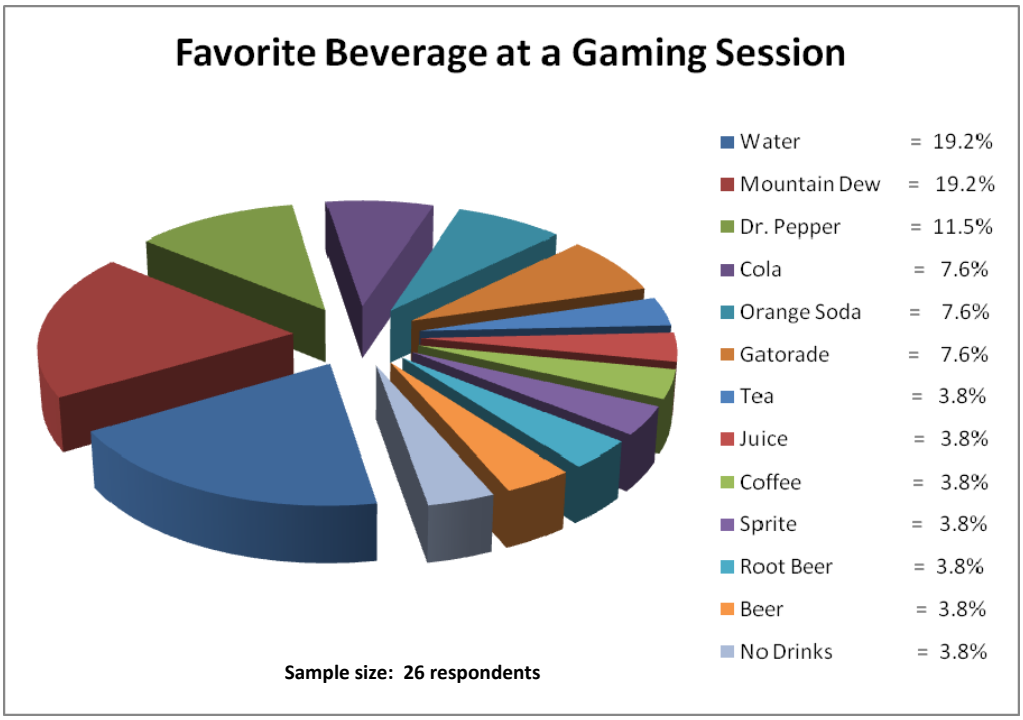
● If players want to hang out longer than the game time at the location that everyone is at, **ask the host if it is OK to stay longer** and chill. Hosts should give a straight answer, and players should not expect to be accommodated. The host is the person that decides how long you can stay and players should never complain about the host's choices.

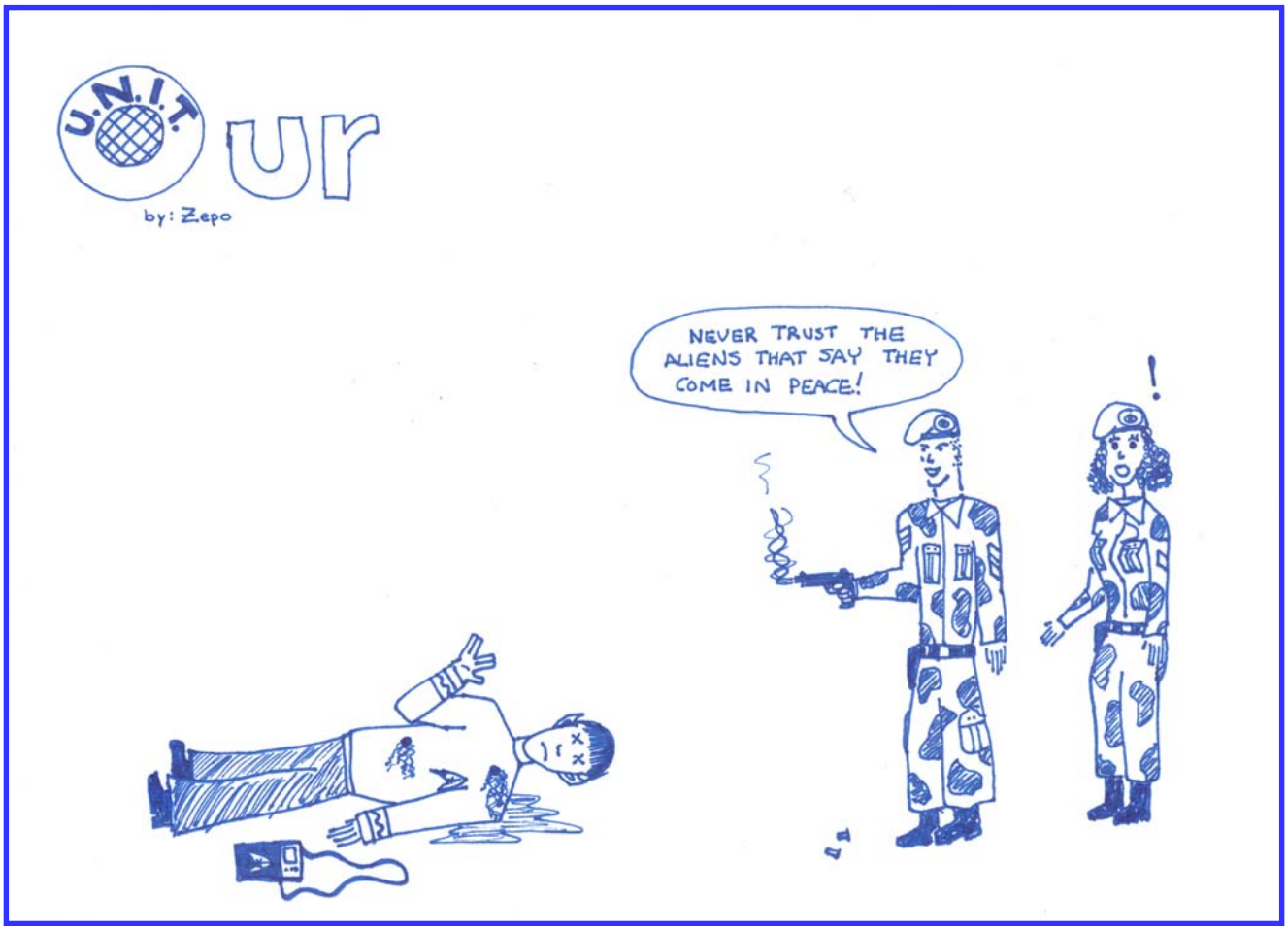
● Whenever you can, **thank your host,** and their significant other**, for hosting the game** and welcoming you into their space. If your host has roommates, thank them as well for putting up with the game. Sacrificing one's peace and quiet to allow a game in one's space is a big deal, and good players thank people for their tolerance in invading their space. Thanking a husband, wife, partner or roommate (especially if they did not participate in the game) is more important than thanking the host, though you should be sure to make the effort and thank both.

● **Players should quietly leave the host's house**, apartment or dorm room. Just because you are out of the house does not mean that you can't disturb the host's sleeping children, neighbors or the neighborhood. Be sure to respect others that the host has to live with every day.

GAMER POLL:
FAVORITE BEVERAGE AT A GAMING SESSION

We put the question to a number of our readers asking "What is your favorite beverage at a gaming session?" We were a bit surprised at the results. Coming in at the top of the lit was a tie between water and the classic gamer drink Mountain Dew. For the poll, we did group all flavors of Mountain Dew as some people specified "Code Red" and the like. Dr. Pepper was our next strong poll result which was not expected. We also had to group cola as an answer as the two responses were "Pepsi" and "Coke Zero" that fit the category. The rest of the poll was all over the chart with various answers of drinks that people like. The pollsters also answered with two interesting results we put at the end of the poll. We had one answer of Beer, which reminds us that before any alcoholic beverage is at a game, make sure to clear it with the group and the host of the game. And one respondent said they prefer no drinks at a game - while there was no reason given for the answer, we think it might be to protect the character sheets and other game gear from spillers.





DDW DW RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

NEXT ISSUE:

MORE ADVENTURE MODULES - GM DOCUMENTATION TIPS
GURPS WORLD BOOKS FOR DOCTOR WHO GAMING
GAMING AT DOCTOR WHO LOCATIONS
and More....

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